

NOV 1 1947

# The MODERN LANGUAGE FORUM

ORGAN OF THE MODERN LANGUAGE ASSOCIATION  
OF SOUTHERN CALIFORNIA

## CONTENTS

The German Humanist Hermann Hesse.....	Stanley R. Townsend	1
The Mirror as Symbol and Theme in the works of Stephane Mallarmé and Stefan George .....	Werner Vordtriede	13
Michel Nachtigal's Meisterlied to Spring.....	Eli Sobel	25
Hands across the Border.....	William J. Grandoschek	28
News and Notes of Interest to Language Teachers .....		37

## REVIEWS

JOSEPH T. SHIPLEY, <i>Dictionary of Word Origins</i> (Herbert H. Vaughan) .....	41
<i>Common Usage Dictionary, French-English, English-French</i> (edited by Ralph Weiman) (Clifford Prator) .....	43
<i>Louis Bastide</i> (edited by F. Vial) (M. D. Molles) .....	46
<i>A Brief Course in German</i> by Hagboldt and Kaufmann. Revised Edition (V. W. Robinson) .....	47
<i>Spanish Grammar</i> by George Irving Dale and Thomas G. Bergin (Loren Hendrickson) .....	47

**Officers and Executive Council of the  
Modern Language Association of Southern California, Inc.**

<b>President</b>	
ELIZABETH N. REED	LOS ANGELES CITY COLLEGE
<b>Vice-President</b>	
WILLIAM H. TUCKER	DORSEY HIGH SCHOOL
<b>Secretary</b>	
MINETTE PORTER	WOODROW WILSON HIGH SCHOOL
<b>Treasurer</b>	
CAROLYN C. CLIFTON	HAMILTON HIGH SCHOOL
<b>Chairman of the Hospitality Committee</b>	
ANDREE FENELON HAAS	WESTRIDGE HIGH SCHOOL FOR GIRLS
<b>Co-Chairmen of the Hospitality Committee</b>	
ALMA M. ANDERSON	WHITTIER COLLEGE
DOROTHY GILSON	GLENDALE HIGH SCHOOL
<b>Chairman of the Luncheon Committee</b>	
ESTHER C. ANDREW	WHITTIER COLLEGE
<b>Bulletin Chairman</b>	
ETHEL W. BAILEY	GLENDALE EVENING HIGH SCHOOL
<b>Members-at-large of the Executive Council</b>	
JOSEPHINE L. INDOVINA	LOS ANGELES CITY COLLEGE
MEYER KRAKOWSKI	LOS ANGELES CITY COLLEGE
LESLIE BROWN	SAN DIEGO STATE COLLEGE
<b>Chairman of the French Section</b>	
ANDREE FENELON HAAS	WESTRIDGE HIGH SCHOOL FOR GIRLS
<b>Chairman of the German Section</b>	
STANLEY R. TOWNSEND	UNIVERSITY OF SOUTHERN CALIFORNIA
<b>Chairman of the Italian Section</b>	
CHARLES SPERONI	UNIVERSITY OF CALIFORNIA, LOS ANGELES
<b>Chairman of the Portuguese Section</b>	
BARBARA E. SMITH	POLYTECHNIC HIGH SCHOOL
<b>Chairman of the Spanish Section</b>	
JOHN T. REID	UNIVERSITY OF CALIFORNIA, LOS ANGELES
<b>Chairman of the Research Council</b>	
FRANK H. REINSCH	UNIVERSITY OF CALIFORNIA, LOS ANGELES
<b>Modern Language Forum</b>	
CHARLES SPERONI	WILLIAM J. MULLOY
<b>Co-Editors</b>	
FRANK H. REINSCH	BUSINESS MANAGER

**The Modern Language Forum** is published quarterly, in March, June, September, and December. All manuscripts, books for review and publications should be addressed to the Editors, University of California at Los Angeles. All correspondence relating to advertisements, and all advertising copy should be addressed to F. H. Reinsch, University of California at Los Angeles 24. Items to be entered under News and Notes should be sent to Miss Josephine L. Indovina, Los Angeles City College, Vermont Avenue, Los Angeles.

Membership in the Modern Language Association of Southern California is \$2.00 yearly (from October 1st to October 1st), sustaining membership is \$5.00 and carries with it the subscription to the Modern Language Forum. The subscription price for non-members is \$3.00 per year; single numbers, 75 cents, postage prepaid. Membership dues should be sent to Mrs. Ruth F. Rodriguez, 529 S. Ross Street, Santa Ana, Calif., subscriptions, to F. H. Reinsch, University of California at Los Angeles. All checks should be made payable to "The Modern Language Association of Southern California."





# MODERN LANGUAGE FORUM

Formerly MODERN LANGUAGE BULLETIN, Established 1915

Vol. XXXII

March-June, 1947

Numbers 1-2

## THE GERMAN HUMANIST HERMANN HESSE

### Nobel Prize Winner in 1946

When the 1946 Nobel Prize for Literature was given to the German-Swiss novelist and poet Hermann Hesse, one of the Swedish newspapers described the award as "inscrutable." It is likely that many Americans were equally mystified because Hesse's few books in English<sup>1</sup> have never been widely known in this country. In view of the official citation of the Swedish Academy which reads, "For his inspired writing which, in its development toward daring and depth, also represents classic humanistic ideals and high stylistic quality,"<sup>2</sup> the secretary of the Swedish Academy suggested that the Hesse award "recognizes an early revolt against German anti-humanism."<sup>3</sup> An American critic has stated that "The Royal Swedish Academy has bestowed its highest honor on a poet of the purest water, on a novelist whose depth of thought has been compared with Gide's profundity, on an essayist and critic of never-erring standards, and on the narrator of scores of enchanting tales popular in their tone and full of mysticism and belief in their meaning."<sup>4</sup>

To earn such honor, Hesse must occupy a not inconsiderable position in international literature, and indeed we find he has

<sup>1</sup>Adele Lewisohn, *Gertrude and I*, after the German of *Gertrud* by Hermann Hesse; New York: The International Monthly, Inc., co. 1915. Hermann Hesse, *Demian*; New York: Boni & Liveright, co. 1923. Hermann Hesse, *Steppenwolf*; New York: Henry Holt, co. 1929 (reissued 1947). Hermann Hesse, *Death and the Lover* (translation of *Narziss und Goldmund*); New York: Dodd, Mead & Co., co. 1932. Amanda Roost Henze, *A Translation of Hermann Hesse's "Siddhartha"* (Master of Arts Thesis); University of Southern California, May 1936. In textbook form: Hermann Hesse, *Schön ist die Jugend: zwei Erzählungen*; New York: Prentice-Hall, 1932. Hermann Hesse, *Knulp: drei Geschichten aus dem Leben Knulps*; New York: Oxford University Press, 1932.

<sup>2</sup>Letter to the undersigned from the Legation of Sweden, Washington, D. C., dated 13 May 1947.

<sup>3</sup>Editorial in *The New York Times*, 16 November 1946, p. 18.

<sup>4</sup>Robert Pick, "Nobel Prize Winner Hesse" in *The Saturday Review of Literature*, vol. 29 (7 December 1946), p. 40.

published well over fifty titles, his works have been extensively translated into the Scandinavian and Slavic languages, and two of his novels—*Peter Camenzind* in 1904 and *Demian* in 1919—raised him to the position of spokesman for the German youth of their day.

Before we examine some of the basic ideas in Hesse's writings, it may be well to consider the writer himself who celebrated his seventieth birthday this summer. Hesse was born on July 2nd, 1877, in the small town of Calw in Württemberg, not far from the Black Forest.<sup>5</sup> His parents, however, were not Swabians, for his father, son of a physician of north German stock, came from Estonia, while his mother was born in the East Indies as daughter of a missionary family stemming from northwest Switzerland. Her father, Dr. Hermann Gundert, was a man of remarkable talent in languages; having returned to Europe from his mission station in India, he engaged in lexicographical and editorial work which brought him considerable fame. The poet's father, Johannes Hesse, likewise returned to Europe after a brief career as a missionary in India and became assistant to Dr. Gundert in the editing of a missionary magazine; in Calw he married Dr. Gundert's daughter.

Born in a household which lived under the influence of Christ and in a close familiarity with Buddha, Hermann Hesse was brought up by his Pietistic parents with Old Testament strictness and was early destined for a career in theology.<sup>6</sup> But even as a boy the poet developed violent conflicts in his personality which today still may be seen reflected in his writing; at the age of thirteen, however, these conflicts led to such maladjustment in school that his parents were forced to send him away, first to a Latin school in Göppingen, then to a theological seminary in Maulbronn, and then to a Gymnasium in Cannstadt—he left each institution under a cloud. For six months he assisted his father at home, and for a year and a half he was a mechanic in a clock factory. Finally the young man became a book dealer, first in Tübingen and then in Basel, and it was dur-

---

<sup>5</sup>Hugo Ball, *Hermann Hesse, Sein Leben und Sein Werk*; Berlin: S. Fischer, 1927, p. 9. See also Hans Rudolf Schmid, *Hermann Hesse* (Die Schweiz im deutschen Geistesleben, 56. und 57. Bändchen); Frauenfeld und Leipzig: Verlag von Huber & Co., co. 1928. Also Hermann Hesse, "Kurzgefasster Lebenslauf" in *Die neue Rundschau*, 1925.

<sup>6</sup>Schmid, p. 19.

ing this period of his life that his education really commenced, for he read enormously, especially Goethe, and cultivated profitable associations with many students and professors. An essay<sup>7</sup> Hesse published in 1931 in which he describes an ideal library shows how extensively and persistently he has carried on his education ever since.

By the time Hesse married (in 1904) and settled down in Gaienhofen am Bodensee, he had become a recognized writer with his poems, essays, stories, and novels, particularly *Hermann Lauscher* and *Peter Camenzind*. Shortly thereafter *Unterm Rad* and *Gertrud*<sup>8</sup> added to his fame. Yet he was not long content with his literary success nor with his home life (his first marriage ended in divorce), and in 1911-1912 he traveled alone to India, the Malay Peninsula, and Sumatra. Although this journey was not a complete pleasure for him, he gained from it a strong feeling for the unity and close relationship of all human life.<sup>9</sup> When the first world war broke out, Hesse was no supporter of the Kaiser's ambitions; in fact, he was one of the few German intellectuals who opposed the war. Still, from 1914 to 1918 he worked as a volunteer in the Swiss welfare office for German prisoners of war. By the time peace came he was physically and nervously exhausted and had to retire to a sanatorium; it was during this time that he became enthusiastic for the doctrines of Freud.

Despite the disturbances of the war and the postwar period, Hesse was unusually productive during the years 1917 to 1922, for he wrote during this time *Demian*, as well as the important stories *Klingsors letzter Sommer*, *Klein und Wagner*, and *Siddhartha*. Five years later his *Steppenwolf* appeared, an astonishing and puzzling picture of the postwar era; it was followed in

---

<sup>7</sup>Hermann Hesse, *Eine Bibliothek der Weltliteratur*; New York: Frederick Ungar Publishing Co., 1945 (co. 1931 by Philipp Reclam, Jr., Leipzig).

<sup>8</sup>Hermann Hesse, *Hermann Lauscher* (Contents written 1896-1901); München: Albert Langen, 1911 (First published Basel, 1900). Hermann Hesse, *Peter Camenzind*; Berlin: S. Fischer, 1925 (First Published 1904). Hermann Hesse, *Unterm Rad*; Berlin: S. Fischer, 1927 (First published 1905 in *Neue Zürcher Zeitung*, then in book form 1906). Hermann Hesse, *Gertrud*; München: Albert Langen, 1910 (First published 1909 in *Velhagens und Klasings Monatshefte*).

<sup>9</sup>Hermann Hesse, *Bilderbuch, Schilderungen*; Berlin: S. Fischer, 1926, p. 178.

1930 by *Narziss und Goldmund*.<sup>10</sup> During these years Hesse foresaw the second world war with great clarity. From his secluded home in southern Switzerland overlooking Lake Lugano (Hesse had long since become a Swiss citizen) he refused bitterly the overtures of the Nazis who would have liked to count him one of theirs. Married to a Jewess and long associated with Romain Rolland in anti-war efforts,<sup>11</sup> Hesse could no more run with the Nazis than he could join in the book-burnings—he who has always betrayed a bibliophile's love of the good books of all peoples.<sup>12</sup> During the ominous developments in his homeland Hesse fostered his own conception of the German spirit by writing *Das Glasperlenspiel*<sup>13</sup> (published in 1943) which offers to the world a set of humanistic values that in almost every respect are the opposite of those the Nazis cherished.

Such are the main events of his outward life; they are at many points paralleled by developments in his inward life, to learn of which we have only to turn to his writings, for it is as much true of Hesse as it was of Goethe that his writings form "fragments of a great confession." In *Demian*, for example, as well as in the story *Kinderseele*<sup>14</sup> we find described in detail the longings, dissatisfactions, and mental struggles of the author when he was very young; in these books Hesse has relived the excitement of his first ventures outside his home and the terrors of the discipline his father imposed upon him. In the story of Emil Sinclair's subjection to the bully Kromer (in *Demian*) we read not only of the author's fear which grew into physical illness but also of his desperate longing for a clear conscience without which he could not enjoy his mother's love. Perhaps because of

---

<sup>10</sup>Hermann Hesse. *Demian. Die Geschichte von Emil Sinclairs Jugend*; Berlin: S. Fischer, 1930 (First published 1919). Hermann Hesse, *Weg nach Innen* (Contains the stories *Siddhartha*, written 1915-1922; *Kinderseele*, first published 1919; *Klein und Wagner*, first published 1919; and *Klingsors letzter Sommer*, first published 1920); Berlin: S. Fischer, 1931. Hermann Hesse, *Der Steppenwolf*; Berlin: S. Fischer, 1928 (First published 1927). Hermann Hesse, *Narziss und Goldmund*; Berlin: S. Fischer, 1930.

<sup>11</sup>Hermann Hesse. *Demian, Die Geschichte von Emil Sinclairs Jugend*; Berlin: 12 July 1946, p. 2.

<sup>12</sup>See *Eine Bibliothek der Weltliteratur* and the story: Hermann Hesse, *Der Novalis*; Vereinigung Oltner Bücherfreunde, 1940 (First published in März, 1907).

<sup>13</sup>Hermann Hesse, *Das Glasperlenspiel*, 2 v.; Zürich: Fretz & Wasmuth Verlag, co. 1943.

<sup>14</sup>See *Weg nach Innen*.

his frequent rebelliousness which necessarily thrust him into loneliness, Hesse has felt the need for love more keenly than others whose personalities are better adjusted than his.

For Hesse, the concept of mother is more than the comfortable warmth of home, more than the security derived from unquestioning love and sacrifice. He has included in the term mother the concept of mistress and later even the concept of Nature. In the tortuous story of Hesse's growing-up which is told in *Demian*, we see the boy and the youth striving to express his strangely intermingled feelings of respect for his mother and desire for an attractive girl of his own age. This struggle for expression finds its form in a picture Emil Sinclair painted in which he could see the faces of both women, as well as many characteristics of his own face. Eventually Sinclair found partial fulfillment of his longings in the mother of his friend Demian.

This long preoccupation with the mother-concept might be regarded as a sign of the author's psychological immaturity but hardly as a sign of weakness in his writing, for we may well ask ourselves whether poets are not necessarily people who do not take life for granted. It is from such poets as Hesse, maladjusted and "immature" in terms of the normal person, who are driven to question every aspect of human personality, that we learn the significance of our own experiences. In the books of Hesse we may find not only our most secret thoughts and ambitions set forth with sympathy and passion, but we may also find the record of a man's striving first for adjustment with the society in which he found himself and then for adjustment with himself—and the latter was by far the more difficult struggle.<sup>15</sup> In a sense, however, the two struggles are one, for Hesse is firmly convinced that man's nature and his fate are the same thing.<sup>16</sup>

Yet, it has not been easy for Hesse to arrive at the conviction that fate lies not outside ourselves but within us;<sup>17</sup> he has had to probe deeply into his own being to discover this truth for him-

---

<sup>15</sup>"... nichts auf der Welt ist dem Menschen mehr zuwider, als den Weg zu gehen, der ihn zu sich selber führt!" (*Demian*, p. 68).

<sup>16</sup>Quoting Novalis: "Schicksal und Gemüt sind Namen eines Begriffs" (*Demian*, p. 119).

<sup>17</sup>Schmid, p. 185.

self.<sup>18</sup> In his own complex nature he has found a series of conflicts which he has attributed to the existence of two poles in man: the soul and the reason ("die Seele und der Geist"). The former includes feeling and Nature, symbolized by the mother; while the latter includes thinking and intellect, symbolized by the father. The former experiences fate, while the latter perceives causality; in *Narziss und Goldmund*, for instance, we find this contrast clearly set forth. Here the naïvely impulsive, restless Goldmund is compared with the deliberate and scholarly Narziss. When Goldmund left his schoolroom in the cloister to satisfy the pure sensuality which filled his being, his life became a search for his faintly-remembered mother. The love which he experienced with many women eventually impressed him not with its completeness so much as with its fleeting quality, and therefore he turned to art as a means of overcoming time and mortality; he became a wood-carver. When he returned to the cloister and the company of Narziss, whose father-nature is symbolized by the fact that he was the actual guardian as well as the intellectual opposite of the wanderer, Goldmund perceived that there could be no perfect combination of art and life, of understanding and feeling; yet, insofar as the artist's preconcept of a work of art was equivalent to the Platonic Idea,<sup>19</sup> art might form a bridge between the two realms of soul and reason, of feeling and thinking.

Art, then, is one of Hesse's adjustments to the polarity he finds in human life; another such adjustment is to be found in the metaphysical conception that "all is one," as Siddhartha explained to his friend Govinda. Neither the world nor the individual is ever completely one-sided, there is no evil without its accompanying goodness, for time is not a reality and hence the distance between good and evil is also unreal.<sup>20</sup> By means of meditation it is possible to perceive the unity of all existence and thereby learn to love and admire the world. In this love Siddhartha reached fulfillment, as Emil Sinclair had striven for fulfillment through the love of women.<sup>21</sup>

<sup>18</sup>"Es gibt Stellen in diesen unvergesslich aufwühlenden Büchern" (*Klingsors letzter Sommer* and *Der Steppenwolf*). "die selbst die bohrende Seelenzerfaserung Dostojewskis übertreffen" (Oscar Maria Graf. "Nobelpreisträger Hermann Hesse" in *Aufbau* (New York), 22 November 1946, p. 11).

<sup>19</sup>*Narziss und Goldmund*, p. 361.

<sup>20</sup>*Weg nach Innen* (Siddhartha), pp. 161-162.

<sup>21</sup>From a story told to explain how Sinclair should act: "Er hatte geliebt und dabei sich selbst gefunden" (*Demian*, p. 207).

To find a reconciliation of opposites, to discover an absolute behind the polarity in man's nature, is the longing that runs through all Hesse's works, but the release from the world which Siddhartha attained could not serve as an ideal for all men: there are some natures which are unable to resign themselves to a peaceful contemplation of the world because they feel too strongly their guilt of individuation and can hope for peace only by an immediate return to Nature, to the mother, to the All; they are the individuals prone to suicide.<sup>22</sup> Harry Haller, the hero of *Der Steppenwolf*, is such a person; his greatest capacity is for suffering and his greatest desire to make sense out of a senseless world. Haller seeks the opportunity for a full realization of himself, even as Emil Sinclair had tried to live only for that which would simply develop out of him by itself;<sup>23</sup> but how can a person realize his complete personality when he is laid claim to on every side by parents, teachers, politicians, by advertisements and newspapers, by laws, moral traditions, and rules of etiquette, and by fears and repressions of every kind? All these things make demands on the individual, they twist him from the natural path of his development, they train his mind to *want* the very things which prevent his development. These are the things which Harry Haller rails against in the gaudy postwar period of Europe, and his story is the account of Hesse's towering rage against the stupidities of our day. It is likewise the story of a rebel against civilization who is so torn apart by the frustrations of civilized living that he becomes dedicated to death.

In *Narziss und Goldmund* Hesse has shown the two sides of his personality in the characters of two heroes; in *Der Steppenwolf*, however, he has shown the division within one person. The wolf in Haller—symbol of a free and capricious Nature—laughs at the rational bourgeois in him when he utters polite and banal remarks over the dinner table. the wolf snarls when he approves by his silence every war-mongering editorial he reads in a newspaper, when he fails to rip down every stupid and ugly advertisement he sees in the street, when he is too cowardly to jeer at the pretensions of materialistic prophets. Because Haller's memory of his orderly middle-class background is too strong to allow him to obey the wolf's dictates and become a criminal or a revolutionary, he can do nothing but suffer from the conflict

---

<sup>22</sup>"Tractat vom Steppenwolf" in *Der Steppenwolf*, p. 10.

<sup>23</sup>*Demian*, p. 135.

of his two beings. In the "Treatise on the Wolf of the Steppes" Haller learns that the middle class is life's great compromise; it is neither good nor bad, neither heroic nor immoral; it is simply dull, without intensity, living only for the preservation of itself. What keeps it from dying out are just such highly developed individuals as Harry Haller; they provide the spark of life which the *bourgeoisie* needs and keeps seeking to draw within its sphere.<sup>24</sup> As for outsiders like Haller, they have one sovereign means of rising above the stupidities of bourgeois life and above the conflicts within themselves: by means of humor they can live in the world as if it weren't the world, they can obey the law and yet stand above the law, they can possess things "as if they didn't possess them," they can renounce as if there were no renunciation.<sup>25</sup> This is a "high wisdom," and this is one more means Hesse has discovered of reconciling the opposites in man.

But Haller learns another important principle, namely, that the dual nature he feels in himself is as illusory as the unity of the ego for which he longed; man has not two souls in his breast, but a hundred, a thousand; he is a manifold experiment, verging now toward the intellect and God the Father, now toward Nature the mother.<sup>26</sup> In order to remove the conflict within the individual it is necessary for him to enlarge his soul until it comprises the All (as Siddhartha does); in this way he may get rid of his suffering from the guilt of individuation.<sup>27</sup>

Although the "Steppenwolf" Harry Haller cannot force himself to be other than what he is, he does meet a girl of the streets who helps him to change, who teaches him to love and to enjoy some of the simple pleasures of life; finally she induces him to attend a masked ball where he experiences a satirical fantasy called the "Magic Theater" which is "not for everyone, only for the insane." In this theater, he hears, are many doors and behind

---

<sup>24</sup>"Tractat vom Steppenwolf" in *Der Steppenwolf*, pp. 15-17.

<sup>25</sup>"Tractat vom Steppenwolf" in *Der Steppenwolf*, p. 19.

<sup>26</sup>"Der Mensch ist ja keine feste und dauernde Gestaltung . . . ,er ist vielmehr ein Versuch und Uebergang, er ist nichts anderes als die schmale, gefährliche Brücke zwischen Natur und Geist. Nach dem Geiste hin, zu Gott hin treibt ihn die innerste Bestimmung—nach der Natur, zur Mutter zurück zieht ihn die innigste Sehnsucht: zwischen beiden Mächten schwankt angsvoll bebend sein Leben" ("Tractat vom Steppenwolf" in *Der Steppenwolf*, p. 27).

<sup>27</sup>"Tractat vom Steppenwolf" in *Der Steppenwolf*, p. 31.

each door is something he has been seeking, yet whatever he seeks there is also a reality which exists in his own soul. To attain this reality it is necessary only to put off his personality, to commit an illusory suicide; then he will be ready to learn the lesson of laughter which should begin with not taking himself seriously.<sup>28</sup> Thus, as in a dream, Harry Haller takes part in a war between men and machines: automobiles wildly run over people and pedestrians desperately shoot at every driver, and Haller, by principle a pacifist, finds it childish as he finds all war childish. Yet it is good and necessary, for it means removing rationalism's oppression of life,<sup>29</sup> it means restoring life to a high ideal.

Nevertheless, this negation of civilization by means of irrationalism, this triumph of the wolf over the orderly citizen, could hardly form Hesse's last word on the subject of our modern world. After all, man must live in his world, and therefore he must seek out values which he can respect, which will be enduring, which will provide a goal for his seeking. Hesse has called this goal "eternity." It is not an after-world, but another phase of present existence; it is something whose existence makes endurable the life of such people as Harry Haller; it is the realm of the genuinely great, of Mozart and Goethe, of the saints and of God.<sup>30</sup> It is the starry realm of the greatest music and of immortal laughter.<sup>31</sup> Yet even music as one of the eternal values is not inviolable; Mozart himself could laugh at the distortion of immortal beauty which poured out of a radio in the form of a "canned program." He tells Haller that the radio is a useful symbol of the basic conflict between Idea and appearance, eternity and time, the divine and the human; it is an example of civilization thrusting itself between man and the great values. There is nothing to be done about radios but laugh at them;<sup>32</sup> indeed, man must always disarm life through irony and grim laughter.<sup>33</sup>

<sup>28</sup>*Der Steppenwolf*, pp. 226-229.

<sup>29</sup>"Es ist nicht gut, wenn die Menschheit den Verstand überanstrengt und Dinge mit Hilfe der Vernunft zu ordnen sucht, die der Vernunft noch gar nicht zugänglich sind. Dann entstehen solche Ideale wie das des Amerikaners oder das der Bolschewiken, die beide ausserordentlich vernünftig sind und die doch das Leben, weil sie es gar so naiv vereinfachen, furchtbar vergewaltigen und berauben" (*Der Steppenwolf*, p. 245).

<sup>30</sup>*Der Steppenwolf*, pp. 193-194.

<sup>31</sup>*Der Steppenwolf*, pp. 196-197.

<sup>32</sup>*Der Steppenwolf*, p. 282.

<sup>33</sup>Alfred Werner, "Nobel Prize Winner" in *The New York Times Book Review*, 8 December 1946, p. 56.

*Der Steppenwolf* is Hesse's bitter struggle with modern civilization, his Nietzschean destruction of the rubbish of the present day to make way for the future. Since that book we find a cooler attitude in him: no resigned acceptance of the world, but a more deliberate contemplation of the problem of life, and an attempt to offer a positive answer to that problem. In contrast to the decadent postwar world of *Der Steppenwolf*, we find in *Das Glasperlenspiel*, for example, the cool, clear air of Castalia, an imaginary world of the future, an "order" devoted to the "game of glass beads" which is a game played with the total contents and all the values of our culture, somewhat as a painter might play with all the colors on his palette, or as an organist might play through the total range of his instrument. The highly developed and extremely complicated language used to express this game is under the strict control of the directors of the "order," as are the students who must spend years learning the language of the game.<sup>34</sup>

Two very important techniques of the game are borrowed, one from the theory of music and the other from Oriental philosophy, particularly the technique of meditation. Since the Castalians consider music and mathematics to be the most important accomplishments of Western culture since the Middle Ages, they devote special attention to these in their study of the relationships between all phases of world culture. In fact, the "order" is an extensive training and research institution devoted to the furthering and preservation of a synthesis of all human culture.

The Castalian "order," however, exists apart from any real world, untroubled by political or economic problems; its representatives cultivate solely the spirit in a world of nature.<sup>35</sup> But Josef Knecht, hero of *Das Glasperlenspiel*, has the familiar polarity of all Hesse's characters: he is both a faithful preserver of the "order's" hierarchy as well as one eager to comprehend "real life." It is not that he doubts the value of the Castalian life, but that he perceives it is not eternally fixed, not invulnerable to dangers from outside.<sup>36</sup> Hence, Knecht makes up his mind to resign his office as master of the games and take up a role in the real world in order to help teach reason and loyalty to truth to those students on whose good will the existence of Castalia will

<sup>34</sup>*Das Glasperlenspiel*, v. 1, pp. 20-21.

<sup>35</sup>*Das Glasperlenspiel*, v. 1, p. 162.

<sup>36</sup>*Das Glasperlenspiel*, v. 1, p. 433.

one day depend.<sup>37</sup> In his Castalia which stands apart from the stream of history he feels a lack of danger, suffering, and reality; it is to experience this kind of life, to approach the final Unity from the realm of Nature that Knecht gives up his honors and enters the outside world.<sup>38</sup>

Thus we find in this latest work of Hesse only a qualified endorsement of the rational world; in the end the soul's call reappears. Even though things of the spirit or intellect may acquire immortality, yet the transitory quality of Nature—seemingly the enemy of the spirit—is not without value: the ideal life is the whole life, partaking of both the transitory and the immortal, of evolving as well as eternal entities, of the mother-concept as well as the father-concept. Even though one experiences an "awakening," which is a comprehensive insight into reality,<sup>39</sup> a perception of the Unity in the diversity of the world, still one may not rest content with even that wisdom, for it, too, is merely one brief stage of life. One must be ready at all times to take leave and start anew. The spirit of the world does not want to fetter us but rather lift us up step by step. It may be that the hour of our death will send us into new realms of experience, but it is certain that life will never cease to call us. We must then take heart and be ready for every fate.<sup>40</sup>

Thus in its essence the philosophy of Hesse is not one of complete hopelessness even though he sees the life of the individual as a discouraging struggle and the forms of society as the opposite of conditions favoring the development of the individual toward "eternity." We have seen grow out of the conflicts in Hesse's personality a conception of the polarity in man's nature and out of his disgust with war and postwar civilization a complete rejection of the forms of modern society. On the positive side, however, we have seen that Hesse considers art, music, poetry, meditation, and humor as eternal values, i.e., phases of the absolute the awareness of which makes man's striving worthwhile. With a prose style which is outstanding in its clarity, Hesse takes his reader into the depths of his own soul.

<sup>37</sup>*Das Glasperlenspiel*, v. 2, p. 133.

<sup>38</sup>*Das Glasperlenspiel*, v. 2, p. 181.

<sup>39</sup>*Das Glasperlenspiel*, v. 2, pp. 187-188, 278-279.

<sup>40</sup>Poem "Stufen" in *Das Glasperlenspiel*, v. 2, p. 257. Also in: Hermann Hesse, *Die Gedichte* (Collected poems written 1895-1942 and published in various editions during that period); Zürich: Fretz & Wasmuth Verlag, co. 1942, p. 419.

conducts him through an inferno of conflict with the conditions of his inward and outward life, and in the end shows him that, although man is fated to wander in first one direction and then another, there are certain unquestionable values of man's culture that promise his immortality.

STANLEY R. TOWNSEND

The University of Southern California

THE MIRROR AS SYMBOL AND THEME  
IN THE WORKS OF STEPHANE MALLARMÉ  
AND STEFAN GEORGE

*Importance of the mirror symbol.* The mirror as a significant symbol is of capital importance for both Mallarmé and George. An examination of how George treated the theme reveals his indebtedness to French symbolism and especially to Mallarmé, while at the same time demonstrating a common trend of European poetry. Furthermore, similar treatment of the symbol in works of other poets, associated with George, in the *Blätter für die Kunst*, shows George's role as an intermediary between French symbolists and the new German poetry.

The mirror symbol belongs to the myth of Narcissus, and related to this is the theme of the double, the second self, usually with an ominous impact. The Alter Ego was one of the favorite themes of romanticism, in Germany ever since Jean Paul, in England for instance in Lewis' *Monk*. We shall see that the mirror is used in many different ways in George's and Mallarmé's poetry. The ominous, almost awful significance of it is not altogether absent.

Another important factor lies in both Mallarmé's and George's breaking off with a poetic tradition, immediately preceding their own, that prided itself on an immense objectivity. In France it was the Parnasse, poetic counterpart of realism, that strove for great descriptive objectivity, whereas Mallarmé's work shows the fraction of the exterior light within his own self, so to speak. George, on the other hand, began by fighting against the all-powerful naturalism of his day, that had carried objectivity to an extreme, an attitude that seems to be the exact opposite of myth and that type of poet who feels himself creator of myth, who wants to interpret the world instead of just describing it as it is. These poets are made of demoniacal stuff, totally lonely, like astral bodies, untouchable, directed solely by their own prescribed curve which leads them to the unconditional Absolute, to the mirror of their own essence.

Albert Schinz saw, as early as in 1903, some of the importance that the mirror had in modern French poetry as the "Symbol

of solitude and meditation."<sup>1</sup> In his book on Mallarmé's use of words, Walter Naumann points out very well the connection between Mallarmé's frequent use of mirror and reflection and his conception of himself as a poet.<sup>2</sup>

*Attitude of the modern poet.* This self-reflection does not seem to Mallarmé merely a private need, a personal way of finding himself; for him the mirror is the symbol of the poetic introspection characteristic of a whole generation of modern poets, or even the motivating force of all poetic production: "Voilà ce que, précisément, exige un moderne: se mirer."<sup>3</sup> With this confession Mallarmé has designated the place for the modern poet. The following generation proved him to be right by being fascinated by the Narcissus myth, as show the works of Valéry, Gide, and Marcel Proust. Mallarmé himself never chose Narcissus as one of his symbolical figures. But in his early work the narcissistic attitude is clearly felt. A sinister and desperate note is prevalent in some of the poems that were still under the influence of Baudelairean malediction. In *Les Fenêtres* e.g. the mirror takes on the aspects of a last undignified refuge, when the poet addresses his reflection in the window:

Dans leur verre, lavé d'éternelles rosées,

Je me mire et me vois ange! et je meurs, et j'aime

—Que le vitre soit l'art, soit la mysticité—

A renaitre

In Hérodiade's motionless self-contemplation Thibaudet sees "L'oeuvre type du symbolisme." He finds the Narcissus myth perfectly contained in this poem.<sup>4</sup>

There will, of course, always be an element of ennui in the merely Narcissistic self-reflection, but this modern Narcissus wants more than a static reflection of himself; he wants to gain force for his intellectual confinement. He has to find himself at the beginning of his poetic career. His mirror becomes multifaceted and gains the power of yielding answers to many of the poet's questions.

*Words mirrored.* This reflection is even carried into the verbal structure of Mallarmé's poetry. The word itself, considered as

<sup>1</sup>Albert Schinz, "Symbolism in France," *PMLA*, XVIII (1903), 287.

<sup>2</sup>Walter Naumann, *Der Sprachgebrauch Mallarmés* (Marburg, 1936), p. 11.

<sup>3</sup>Stéphane Mallarmé, *Divagations* (Paris: 1935), p. 266.

<sup>4</sup>Mallarmé, *Poésies*, 39th edition (Paris: 1931), p. 25.

<sup>5</sup>Albert Thibaudet, *La Poésie de S. M.*, 6th edition (Paris 1926), p. 94.

a reflection or a symbol of reality, takes on an almost independent existence within the syntactical structure. Mallarmé himself speaks of this reflection of words in a letter to Coppée discussing the role of words in the new poetry:

Je crois que . . . ce à quoi nous devons viser surtout est que, dans le poème, les mots — qui déjà sont assez eux pour ne plus recevoir d'impression du dehors — se reflètent les uns sur les autres jusqu'à paraître ne plus avoir leur couleur propre, mais n'être que les transitions d'une gamme.\*

Thus, we see, self-reflection is not only the basic attitude of the modern poet, but is also of his very language.

*The loneliness of the poet.* The fundamental significance of the mirror symbol is the loneliness of the poet. Mallarmé, in one symbolization of this loneliness, sees himself and the poet in general as a harlequin, and the world as the theatre before which he performs. In this conception the world, the audience becomes the poet's mirror. A certain irony—and occasionally that Baudelairean form of bitter, introspective irony—is usually an inherent part of Mallarmé's attitude, thus giving him the appearance of being a comedian, though most frequently in the tragic sense, as in the *Pitre châtié* and in the figure of Igitur. The fascination that the figure of Hamlet had for Mallarmé may partly have sprung from Hamlet's role as a solitary comedian, performing before the world not in order to reveal himself, but to conceal himself. Hamlet's apparently irrational and ludicrous behavior was incomprehensible to those around him. This same feeling may have been the real reason for Mallarmé's gentle irony, that thus is intimately connected with his loneliness. Thibaudet tells us that Mallarmé himself saw in Hamlet "une sorte de frère d'Hérodiade."<sup>7</sup> The poet's fatal loneliness is indeed expressed in his poem about Hamlet's sister, Hérodiade:

Et tout autour de moi, vit dans l'idolâtrie  
D'un miroir qui reflète en son calme dormant  
Hérodiade au clair regard de diamant . . .  
O charme dernier, oui! je le sens, je suis seule.\*

This burden of loneliness and the need for self-preservation (symbolized in Hérodiade's chastity) with the tinge of mortal ennui

\*Mallarmé, "Lettre à François Coppée," *Mercur de France*, XCIX (1921), 623.

<sup>7</sup>Thibaudet, *op. cit.*, p. 38

\*Mallarmé, *Poésies*, p. 65.

is expressed by many mirror passages all through Mallarmé's work.

*Mirror as oracle.* Out of this oblivion, "L'oubli fermé par le cadre,"<sup>9</sup> as the mirror is once described, effacing the past, another aspect of the mirror symbol arises: the idea that something fatal, still unknown emanates from the mirror's surface to reflect the image of future events and to provide an explanation of the concealed, enigmatic and inner significance of the objects reflected. Some of this mood is contained in the words Mallarmé wrote on Baudelaire, when he says of the trees that stand in a haunting landscape:

leur ombre étale de taciturnes miroirs en des plates—  
bandes d'absent jardin, au granit noir du bord enchâssant  
l'oubli, avec tout le futur.<sup>10</sup>

One step further, and these vague hints that come from the mirror condense themselves into an actual oracle, so that the mirror, in the decisive hour, would become the bearer of the new turn fate is about to take. In his *Igitur*, that Mallarmé wrote in his early twenties, the mirror has precisely that function; in the hour of greatest decision, when Igitur tries, in a fatal midnight, to abolish "le hasard," and to free himself from his ancestors, he remembers how he was forced to "pour ne pas douter de moi m'asseoir en face de cette glace."<sup>11</sup> In the darkened room a clock, whose glass serves as a mirror, is the centre. Igitur, like George's Algalab, rediscovers the true nature of his being and gets force for action from the mirror. If we see how Mallarmé drew all through his life certain poetic situations and philosophical constructions from this early work that remained unpublished, using it as a stone quarry, we can judge of what great importance and basic significance the Igitur situation became for him. The "poète pur" strives, like Igitur, for the Absolute, ridding himself of ancestral ties and the "hasard." Does the mirror, then, not also mean extension and enlargement of the realm of the really Tangible by prolonging the lines of reality far into the mirror's background?

When the swan in Mallarmé's sonnet sees through the trans-

<sup>9</sup>*Ibid.* p. 129.

<sup>10</sup>Mallarmé, *Divagations* (Paris: 1935), p. 59.

<sup>11</sup>Mallarmé, *Igitur* (Paris: 1925), p. 53.

parent glacier "des vols qui n'ont pas fui,"<sup>12</sup> the icy surface of the water takes on the function of the mirror. Fateful omen and reproach comes to the swan by this reflection: through his terrible and self-willed isolation, he has made ill use of his wings, so that they haunt him now, frozen and reflected in the ice.

Again, the reflection of a mirror—this time it is a shop window—has the force of a decisive event like an oracle, when Mallarmé describes, in his prose poem *Le Démon de l'analogie*,<sup>13</sup> how suddenly the reflection of his own hand changes his intellectual direction.

*Sterility of the poet.* Mallarmé spoke often about the problem of *impuissance*. Certainly Hamlet, that interested him so much, was also a paragon of that *impuissance*: he knows the necessary deed of which, however, he is incapable. Hérodiade, for ever chaste in her sterile beauty, unable to beget or create life, is *impuissante*. Her mirror is her only means of contact with life, and shows her the only offspring she can have: herself. The faun, in Mallarmé's eglogue, it is true, receives, from blowing his flute, the power of evocation: a whole world of dreams is created by his music, but he has no power to retain the nymphs he so fervently desires. Again it is the mirror that reveals to him the source for his *impuissance*: his own ugliness, his being of this world, bereft of the other world, where the real gods live. The marshes tell him the truth about himself by reflecting his image.

The sterile poet, a Baudelairean heritage, thus assumes a far greater importance in the work of Mallarmé and, as we shall see, in that of George, than he does in the *Fleurs du Mal*. Baudelaire's poet was sterile through his affiliations with the demons, as a sinister figure who is shunned by other men. Mallarmé, always "de-romanticizing" Baudelaire, has left behind the sinister aspect of the *poète maudit*. His sterility results from his *recherche de l'Absolu*, and the Absolute he only finds in himself, in a world entirely shaped according to his own highest ambitions, in the one great work, never written, that was to contain the essence of himself, as Hérodiade's mirror contained her essence.

*Technical device: indirectness.* For Mallarmé, as for many of the other symbolists, the mirror offered a device whereby one of the main tenets of the symbolistic—and Georgean—doctrines or

<sup>12</sup>Mallarmé, *Poésies*, p. 124.

<sup>13</sup>Mallarmé, *Divagations*, p. 13.

technique could be implemented, namely, description by indirection and suggestion.

For a poet who, like Mallarmé, wants to exclude "le réel parce que vil,"<sup>14</sup> the mirror would offer the advantage of presenting only a reflection of reality that is at the same time real and intangible, thus transposing reality to another and immaterial sphere. With his back to reality, "d'où l'on tourne l'épaule à la vie,"<sup>15</sup> the poet, nevertheless, can see it, though indirectly, and speak of it. Furthermore, the mirror allows the poet to avoid speaking of himself in the first person. By addressing his reflection in the mirror he may speak of himself and not of himself at the same time; and his conversation may thus resemble both the monologue and dialogue, as in *Hérodiane*. And, finally, by seeing the world not directly but only as a reflected image, the poet's own shape is reflected with it, thus indicating the secret oneness of world and poet, which was one of the themes of German romanticism.

Mallarmé's references to the mirrors formed by the surface of pools, wells and other small bodies of water are so frequent as to deserve special mention and explanation. A typical allusion to the mirror-like *bassin* occurs in *Soupir*:

Vers l'Azur attendri d'Octobre pâle et pur

Qui mire aux grands bassins sa langueur infinie.<sup>16</sup>

Others appear in *Hérodiane* and in the *Ouverture ancienne d'Hérodiane*:

Du bassin, aboli, qui mire les alarmes.<sup>17</sup>

It is significant that a *bassin* is chosen, since it offers a reflection of reality that is doubly indirect: first, as mere reflection, and secondly as an image of a park that is, by the shaping hand of man, once removed from nature.

The indirectness of description is emphasized by the fact that the poet does not lift his head, but bends it to look at the sky's reflection in the pool, instead of looking directly up into it. Many passages could be quoted.

The presentation of nature becomes even more indirect, when objects of nature are not reflected in the moving water, but in the rigid ice, as in the *Swan Sonnet* or in *Ouverture*:

<sup>14</sup>Mallarmé, *Poésies*, p. 143.

<sup>15</sup>*Ibid.*, p. 27.

<sup>16</sup>*Ibid.*, p. 24.

<sup>17</sup>Mallarmé, "Ouverture ancienne d'Hérodiane," *NRF*, XXVII (1926), 513.

Son père ne sait pas cela, ni le glacier  
Farouche reflétant de ses armes l'acier.<sup>18</sup>

The image of nature will become completely artificial and unreal, when it is reflected by precious stones, as, on several occasions, in the *Contes indiens*. In the *Ouverture* the dawn is not seen in the sky, but reflected by tears:

Une Aurore traînait ses ailes dans les larmes!<sup>19</sup>  
Finally, the eyes themselves, most personal form of a mirror, reflect nature that thus becomes an indistinguishable part of the poet himself:

Rien, ni les vieux jardins reflétés par les yeux.<sup>20</sup>  
*Blending of two elements.* One of Mallarmé's chief devices to attain his associative vagueness is the blending of two or more images and symbols into one, thereby obscuring their arrangement or physical relationship in the real world. In the following instance he blends mirror and water into one, speaking of water when he means the glass, and vice versa; Hérodiade addresses the mirror with these words:

Eau froide par l'ennui dans ton cadre gelée.<sup>21</sup>  
Here he leaves out the sign or bridge of comparison. He does not say: You, mirror, that are like water, but by suppressing the word *comme* (which later on he avoided altogether and of which he once said to Jean Royère that it should be taken out of the poetic dictionary), he gives directly the second element of the comparison. In his earlier poems and prose, however, he still uses this *comme*:

Et ta glace de Venise, profonde comme une froide fontaine,  
en un rivage de guivres dedorées, qui s'y est miré? Ah!  
je suis sûr que d'une femme a baigné dans cette eau le  
péché de sa beauté.<sup>22</sup>

In another passage, speaking about water, Mallarmé identifies it without specific indication of comparison with glass:

Sûr, elle avait fait de ce cristal son miroir intérieur  
à l'abri de l'indiscrétion éclatante des après-midi.<sup>23</sup>

Or he uses water and mirror as synonyms:

<sup>18</sup>*Ibid.*, p. 516.

<sup>19</sup>*Ibid.*, p. 514.

<sup>20</sup>Mallarmé. *Poésies*, p. 43.

<sup>21</sup>*Ibid.*, p. 58.

<sup>22</sup>Mallarmé. *Divagations*, p. 9

<sup>23</sup>*Ibid.*, p. 36.

Un clair croissant perdu par une blanche nue  
 Trempe sa corne calme en la glace des eaux.<sup>24</sup>  
 The beginning of the *Pître châtié* that follows the same pattern:  
 Yeux, lacs avec ma simple ivresse de renaître<sup>25</sup>  
 has a curious similarity with a passage from the *Contes indiens*:  
 . . . le contour des yeux, ces lacs où se fond l'éternel  
 azur d'un jour de bonheur.<sup>26</sup>

*Résumé.* From all this we see how Mallarmé again and again uses the mirror as a symbol or as a device for most varied purposes. Reflecting oneself in a mirror seems to him the modern attitude of the poet in his unavoidable voyage to himself. Even words reflect each other in his new compact syntax. His conception of the poet as a harlequin, his loneliness, ennui and search for oblivion is symbolized by the mirror. His thirst for the Absolute, a source for sterility, leads him to his own reflection. The mirror, furthermore, becomes a fatal omen, an oracle. Besides, it becomes a poetic device to attain indirectness and suggestion, to describe a landscape that is no longer nature itself, but shaped according to the poet's will, including the poet himself.

*Stefan George.* Turning now to George's poetic works we find not only that the mirror symbol appears with the same frequency as in Mallarmé's works, but also that the mirror symbolizes much the same things and attitudes.

*Attitude of the poet.* Generally speaking, the poet's search for himself, that is, his attempt at introspective self-examination, is the constant theme of all of Stefan George's books up to *Der Siebente Ring*. In his first book, *Hymnen*, the poet becomes clear about his vocation; in the following *Pilgerfahrten* he sets forth to find kindred souls and sees himself alone; in *Algabal* he erects his empire, his poetic world par excellence as it appeared to him in those early days: the whole *Vorspiel* is the last step in this search; the battle with the Angel who comes to bestow his austere lore upon the poet.

George's quotations, in his eulogy of Mallarmé, of two passages from *Hérodiane* in which the mirror symbol is prominent seem to suggest his admiration for Mallarmé's use of this poetic device. Moreover, a close study reveals that time and

<sup>24</sup>Mallarmé, *Poésies*, p. 35.

<sup>25</sup>*Ibid.*, p. 20.

<sup>26</sup>Mallarmé, *Contes indiens* (Paris: 1927), p. 14.

again the mirror occurs in his works with decisive functions for the interpretation of the poetic existence.

*Loneliness.* In one of the first groups of poems written directly under the influence of the Parisian poets, in 1889, George shows the tragic loneliness and self-centeredness of the Poet who sees himself isolated not only by the uniqueness of his vision, but also by his sense of guilt, when he deserts his aims, as soon as he wants to live and love like others. Again the same situation is found in *Algabal* who regrets having left his temple. In the *Jahr der Seele* each new-found soul seems to end long periods of loneliness and self-reflection in some austere mirror:

Erwachen aus dem tiefsten traumes-schosse:  
Als ich von langer spiegelung betroffen  
Mich neigte auf die lippen die erblichen.<sup>27</sup>

Two of the three *Legenden* end on this note:

Im wasser inmitten der blassgrünen algen  
Und schwanker zum ufer getriebener blumen  
Erblickt er nur immer sein eigenes bild.<sup>28</sup>

And the other one:

Deine klaren wasser bezeugten  
Meine zager und dulderstunden.<sup>29</sup>

*Algabal*, not without traits of narcissism, is also alone with his mirror which restores him and shows him how he really is: pure and delicate in spite of his tyrannic ways.

*Sterility.* When the priest-king *Algabal* walks through all the magnificence of his world, he cannot help musing about the impossibility of creating something alive that would resemble himself. Ernst Morwitz, truest interpreter of George's poems, speaks about *Algabal's* "Not der ihm in seinem Lebenskreis aufgezwungenen Unfruchtbarkeit."<sup>30</sup>

*Mirror as oracle.* As in Mallarmé, the mirror is endowed with prophetic powers in George's poems. A sudden knowledge is revealed to the youth in *Zeichnungen in Grau*, who sees his destiny in the dark mirror of the night, a truly symbolistic image. In the words from *Der Siebente Ring*:

Auf einem uferpfad zertreten klees

<sup>27</sup>Stefan George, *Gesamt-Ausgabe* (Berlin, Bondi), IV, p. 70.

<sup>28</sup>George, *op. cit.*, I, p. 120.

<sup>29</sup>*Ibid.*, p. 113.

<sup>30</sup>Ernst Morwitz, *Die Dichtung Stefan Georges* (Berlin: 1934), p. 39.

Sah ich mein haupt umwirrt von zähem schlamme<sup>31</sup>  
 suggest an imminent decision for the poet. In many poems the mirror reveals a sudden change of fate or experience. When the young poet, in *Legenden*, looks at his reflected image he is taught for the first time the secret about himself and about others:

Wo ich bei manchem seltsamen gerät  
 Den spiegel glänzenden metalls entdeckt  
 Vor dem ich meines eignen leibs geheimnis  
 Und anderer zuerst bedenken lernte.<sup>32</sup>

In George's last book, when he feels himself one with the divine messengers whom he met, and who made it possible for him to build his New Empire, the deep well tells him once more, after this messenger's death, that everything the poet sees bears the shape of this lost companion:

Ich muss mich neigen überm dunklen brunnen  
 Die form aus seinen tiefen wieder suchen—  
 Anders und immer Du—und aufwärts holen . . . .<sup>33</sup>

The deep well, with its reflecting waters, is more than any other mirror seat of the secret. The youth who looks into it sees there the image of his future tasks and wonders:

Werfet euren blick voll zauber  
 Auf die euch verliehnen gaue  
 . . . . .  
 Und das land das dämmergraue  
 Das ihr früh im brunnen sahet.<sup>34</sup>

Thus the reflection of his native landscape revealed to him a new mission. In his poem *Goethe-Tag*<sup>35</sup> George scorns those who in their superficial enthusiasms for Goethe do not know how many pains it took the child Goethe to learn the dark secrets that he found by looking into the deep well.

In *Der Siebente Ring* the situation of the poet who looks for an answer into the mirror forms the contents of a long and one of the most personal poems, *Der Spiegel*.<sup>36</sup> From his earliest days on, the poet, after each new attempt at poetic consecration, goes on a pilgrimage to a pond's mirror in order to find whether his

<sup>31</sup>George. *op. cit.*, VI-VII, p. 81.

<sup>32</sup>George. *op. cit.*, I, p. 123.

<sup>33</sup>George. *op. cit.*, IX, p. 52.

<sup>34</sup>George. *op. cit.*, VI-VII, p. 153.

<sup>35</sup>*Ibid.*, p. 11.

<sup>36</sup>*Ibid.*, p. 78.

existence would finally resemble the exalted image that the mirror, reproachfully, has ready for him. But again and again his dreams, wishes and thoughts cannot recognize themselves in the mirror. George's disciples Friedrich Wolters and Friedrich Gundolf have both used a very similar situation in their poems *Nächtlicher Weiher* and *Fortunat*.

Mallarmé's faun saw himself reflected and discovered his own ugliness and hence his *impuissance*, as was pointed out. We find possibly direct echoes of this in George's *Flurgottes Trauer*. Here, it is also a faun-like creature, the God Pan, who becomes conscious of his ugliness by seeing himself reflected in the waters. This will change his life, because he adds:

Nun ist mir alle lust dahin am teiche.<sup>37</sup>

A very similar situation is found in the bucolic *Zwiegespräch im Schilf*.<sup>38</sup> In the "legende" *Erkenntnis*, the young poet sees his condemnation, the long way that still separates him from what he wants to be, by looking into the water and recognizing his ugliness:

Da ist der sturzbach

Wie er hässlich mein bild mir zurückwirft

Fluch mir verheissend wie alle es tun.<sup>39</sup>

*Indirectness*. What was most noticeably gained by George from Mallarmé and the symbolistic poetry, however, was the indirect poetic technique. This again was largely achieved by using the mirror as a poetic device. Algabal's subterraneous world has already been mentioned. Gold tiles cover the walls of the room. They reflect, like a huge mirror, this realm that is already far removed from reality. The deep well, while being used as a symbol, also serves to describe a reflected, i. e. an arranged landscape.

As in Mallarmé it is most of the time the park landscape that is reflected: landscape that already is formed by man, and, therefore, something that has no direct contact with reality. The park is the main scene for George's entire book *Das Jahr der Seele*, as the opening poem makes clear. In many other poems George likewise uses the park landscape. Here, too, the fountains and *bassins* become mirrors:

<sup>37</sup>George, *op. cit.*, III, p. 17.

<sup>38</sup>*Ibid.*, p. 19.

<sup>39</sup>George, *op. cit.*, I, p. 113.

Doch tritt von dem basaltenen behälter!  
 Er winkt die toten zweige zu bestatten.<sup>40</sup>

In the poetic device of looking into the mirror in order to watch nature, George even goes further than Mallarmé. He looks into the blue summer sky, not by looking up directly, but by watching it in the waves:

Und schauen einig in die sommerbläue  
 Die freundlich uns aus heller welle winkt.<sup>41</sup>

The sudden and unhopd-for blueness of the autumnal sky is seen in the ponds:

Der reinen wolken unverhofftes blau  
 Erhellte die weiher und die bunten pfade.<sup>42</sup>

The quietness of a summer day is very effectively expressed by the indirectly suggesting picture of the sleeping water which so clearly mirrors the light clouds:

Leichte gewölke nur spiegelt die schlafende flut  
 Deines teichs und die ufer entlang das gebäu.<sup>43</sup>

In George's:

Es erblasst und bricht der weiher glas<sup>44</sup>

we finally find an example similar to Mallarmé's blending of two compared elements into one.

One of George's books is called *Der Teppich des Lebens*. The introductory poem makes it clear that this carpet is a sort of picture book of the "Beautiful Life" that will come to life only at rare moments and through sacred endeavor. This carpet, then, is again a reflected picture of nature and not nature itself. It is a mirror, only the reflected images stay, rigid and mysterious, on the surface. It needs the poet to furnish the breath of life.

One might also call attention to the fact that the conception of literary history as it was conceived in George's circle is again something like reflection. Their aim was not positivistic "objectivity" in writing about great figures of the past, but they saw in these men exemplary characters whose myth, as reflected by each successive generation, it is necessary to evoke.

WERNER VORDTRIEDE

The University of Wisconsin

<sup>40</sup>George. *op. cit.*, IV, p. 22.

<sup>41</sup>*Ibid.*, p. 39.

<sup>42</sup>*Ibid.*, p. 12.

<sup>43</sup>George. *op. cit.*, VI-VII, p. 138.

<sup>44</sup>George. *op. cit.*, III, p. 112.

## MICHEL NACHTIGAL'S MEISTERLIED TO SPRING

In Hans Sachs' first anthology of Meisterlieder<sup>1</sup> there is one song by Michel Nachtigal. This hitherto unpublished Meisterlied is cast in Nachtigal's own *kurczer don* and is his only known existent work.<sup>2</sup>

The interest in editing the spring song is two-fold. It offers, with its lyrical ode to nature, subject matter which one does not ordinarily expect to find in Meistergesang of the Middle Ages and, thus, should interest the literary historian. For the study of the technical aspects of Meistergesang it is an excellent example of a non-complex pattern, which one does not usually associate with the art.

The metrical form is very simple. Unlike the complicated and tricky patterns which hastened the culmination of a degenerating literary genre in its later years, we have here a unique tonal pattern, rare in its brevity and simplicity. Whole lines which consist of only a single, rhyming syllable and the other short lines remind one of the *Reimspielereien* of Konrad von Würzburg. Only four rhyme sounds are used in the seventeen-line tonal pattern of *Stollen* and *Abgesang* in the required tripartite strophic form. In using only three *Gesätze*, Nachtigal attained only the minimum length prescribed under the rules of the art. The tonal analysis is as follows:

4a	la	la	la	5b	5		
4c	lc	lc	lc	5b	5		
4d	4d	4e	le	le	le	5d	7

---

 17

In editing the song for publication, the following were assumed to lie within editorial prerogatives: 1) Letters supplied in expansion of scribal abbreviations have been italicized. 2) Modern punctuation and the numbering of lines for convenience of reference have been supplied. 3) Where missing syllables or letters are suggested, they are enclosed in square brackets. Letters appearing in the MS, but to be eliminated in conformity with the tonal pattern, are enclosed in parentheses. 4) MS Berlin 414 is not written in verse lines, but with the virgule used to indicate the end of a line. In order to preserve the outward form of a Meisterlied, the text is set up in verse form. 5) To indicate the end of each *Stollen* and *Abgesang* three asterisks are used to

replace the scribal symbol regularly used in the MS.

[folio 452r] In des Michel nachtigals  
kürcken Don, vnd Sein  
gedicht. 3 lieder 17 R

[1]

Der Winter lanck  
zwanck,  
dranck,  
manck

5 vogelein geschwind. \*\*\*

Die Sint Die zeit  
weit,  
freit,  
leit,

10 [Doch] Der may ist lind. \*\*\*

Er wachet kün  
Der vogel Dün,  
So Schün er lie  
hie,

15 wie

Die,  
vnd ist worden grün. \*\*\*

2

Winter nün schwind,  
lind  
wind  
Sind

5 kümen loblich her. \*\*\*

Ich geren Dein  
pein  
clein,  
mein

10 hercz dick machet schwer. \*\*\*

Sy gebent schein  
Die plümen fein,  
So gar mit wünn  
Sün

15 Schünn

grünn,  
alle vogelein. \*\*\*

3

Der may, Der hat  
sat,  
Drat,  
rat

5 g(e)ferbt manch plümen<sup>n</sup> fein. \*\*\*

Dar pey hort man  
schan  
Dan  
van

10 Den cleinen vog(e)lein. \*\*\*\*

Der nachtigal  
verschwam ir qūal,  
ir schal nyt rüt.  
Güt

15 müt  
plüt  
in ir(e)s herczen<sup>n</sup> Sal. \*\*\*

ELI SOBEL

University of California, Los Angeles

<sup>1</sup>MS Berlin *Germ. Quart.* 414 (known as Berlin 414); written 1517-18.  
<sup>2</sup>K. Goedeke, *Grundriss* . . . (2nd ed.), p. 316; A. Taylor and F. H. Ellis,  
*A Bibliography of Meistergesang*, p. 41.

1.10 Short a syllable; *Doch* is suggested. 1.12 Dün=Töne.

1. 17 The reference to what *ist worden grün* is surely *die ganze Natur*.

3.4 rat=rot. 3.11 Note how the composer has woven his name into the song  
—a practice not uncommon in Meistergesang.

## HANDS ACROSS THE BORDER\*

The outbreak of World War II and the ensuing need for trained interpreters able to understand and speak foreign languages with ease and fluency shifted the emphasis in teaching languages from reading and translation to conversation.

By now every foreign language teacher knows very well the magnificent start made by the Army Specialized Training program (ASTP) in making the "Intensive-Oral-Scientific Method" the corner-stone of language study. An adaptation of this oral method has been used for several years with great success at University High School, West Los Angeles, California. Here, in the foreign language classes, cultural material of the country whose language is being studied is integrated with the conversation.

Southern California students of Spanish are very much interested in Mexico because of its proximity. Hence, practically every student of Spanish in our border states hopes to visit that country some day. The students of a first semester Spanish class in University High School were no exception. They were B10's for the most part (eighteen boys and nineteen girls), beginning the second year of high school. Most of the students were in the 90-110 I. Q. group (normal average intelligence). Ten earned scores which placed them in the 110-120 range (superior intelligence). Only two pupils were in the 120-140 group (very superior intelligence), and no one rated 140 or above ("near" genius or genius). However, one pupil came within seven points of that figure. There were seven in the 80-90 classification, while one pupil belonged in the 70-80 category. The average for the class was 106 plus.

Just as there were great differences in the I. Q. ranges, so was there a wide gulf in the economic and cultural conditions of the pupils. A variety of materials and procedures was therefore needed for the whole group.

The course of study for the term, divided into three units, was planned to study Mexican highways, cities (hotels, gas stations, jewelry stores, factories, canneries, and city government), agriculture, mining, and Mexican geography in general. The first unit dealt with the Mexican section of the Pan-Ameri-

\*Description of a course of study developed by the student-teacher in a Spanish I class in University High School, training school of the University of California, Los Angeles—Training teacher: Mr. Oscar Jiménez.

can Highway and a few important cities along its route, while the second unit took up the study of the states of Northern Mexico with special emphasis on Chihuahua and the Northern Border States. The third continued with information about Coahuila and Saltillo.

In this course no particular text was used. A current first year text served as an outline to the teacher for consecutive development of grammatical points of the regular work of the first semester. From the beginning unit, the teacher used Spanish as much as possible. At first, new words were taught by showing various objects to the class and supplying Spanish names. Sometimes, to supplement the work with objects, drawings were made on the board. For example, when the instructor wished to teach the word "carretera" a highway was drawn on the blackboard. Instead of telling the pupils that "carretera sinuosa" meant "winding highway," a sketch was made of a highway with curves. Immediately the pupils understood the meaning of "sinuoso" as was evidenced by their answers and enthusiasm.

As the course continued, the various grammatical principles of the course of study were developed conversationally in Spanish through the cultural material with its accompanying vocabulary. This, written by the teacher with beginners in mind, consisted of a series of articles, four of which concern themselves exclusively with the city of Chihuahua, two with the state of Coahuila and the city of Saltillo. Others dealt with many pertinent topics: a Mexican filling station; a Chihuahua jewelry store; a lesson on Mexican geography; a survey of the principal products of Mexico; the paved highway from Ciudad Juárez to the City of Chihuahua 231 miles away; the natural riches of Lower California; the healthful climate of Lower California; a fishing company of Lower California. The last articles described the mining town of Santa Rosalía, Territorio Sur de la Baja California.

The articles about Chihuahua were compiled on the basis of folders sent to the writer by the Comité Central Pro-Turismo del Estado de Chihuahua. Apartado Número, 43, Chihuahua, Chih., México. The information on Coahuila, Saltillo, and Lower California was supplied by the Departamento de Turismo del Estado de Coahuila, Apartado Número 135, Saltillo, Coahuila, México, and by the Cámara Nacional de Comercio de Mexicali, respectively. The Secretaría de Educación Pública, México, D. F., also contributed materials.

All the above mentioned were most helpful when the writer explained that he was seeking for his class, cultural material on Mexican states, cities, highways, industries, and banks.

The cordial letters received in answer to inquiries made, show the fine spirit of cooperation. The first letter from Señor Adolfo M. Wilhelmy, gerente of the Cámara Nacional de Comercio de Mexicali, Mexicali, B. Cfa., dated November 9, 1946, announced the gift of a valuable book:

"Muy señor nuestro :

Atentos a su solicitud contenida en su apreciable de fecha 28 de octubre último, en paquete por separado le estamos remitiendo por este mismo correo un ejemplar,—dos tomos,—de la obra del señor Ulises Irigoyen denominada "Carretera Transpeninsular", libro que consideramos de positiva utilidad para sus propósitos de enseñanza, pues que contiene los más recientes datos geográficos de toda esta península, distancias entre sus poblados más importantes, características de sus distantes regiones, productos que se cultivan en ellas, datos estadísticos desde la colonización por los misioneros jesuitas etc.

Nuestra tardanza en contestarle se debió a las gestiones que tuvimos que desarrollar para conseguir esta obra, que repetimos consideramos de positiva grande utilidad.

Creyendo dejar así obsequiados sus deseos nos reiteramos de usted afectísimos amigos y seguros servidores."

Another letter from Señor Benito de la Garza, and Señor José Villarreal Chapa, of the Cámara Nacional de Comercio de Torreón, Torreón, Coahuila, México, dated November 1, 1946, gave much-needed details about the district:

"Muy señor nuestro :

Nos referimos a su atenta de fecha 28 del ppdo.

Estamos enviando a usted en paquete certificado, un ejemplar de "Geografía de Coahuila", donde podrá encontrar datos que consideramos serán útiles a su clase. Incluimos,—ficha de contabilidad en la que cargamos \$4.00, valor del texto mencionado y los gastos originados al remitirlo.

Torreón es el Centro de la Comarca Lagunera, eminentemente agrícola, cuya economía depende en gran parte del cultivo del algodón.

En la región y en esta Ciudad en particular, existen varias factorías que producen aceite de semilla de algodón y todos sus derivados. Como también se cultiva el trigo, tenemos varios molinos de importancia considerable.

Hay en Torreón hoteles de primera categoría, un Club campestre con un magnífico campo del golf, y en sus alrededores, algunos sitios dignos de verse.

A corta distancia de esta ciudad, acaba de quedar construída una de las mejores y más grandes presas del país, denominada Lázaro Cárdenas, de gran significación, pues modificará el sistema de riego que esta comarca ha venido usando desde su principio.

Torreón se comunica con los Estados Unidos por medio de la Carretera Laredo-Monterrey y, por medio de los Ferrocarriles Nacionales de México.

Confiando haber servido debidamente a usted, y en espera de su remesa, nos repetimos sus afmos. y muy attos.—Ss.Ss.

From these courteous letters, it is obvious that Mexican and other Hispanic-American officials are most anxious to assist American teachers in a tangible manner in the interpretation of their respective countries.\*

\*For the great assistance given the writer in making his course of study on Mexico a success, he desires to express his thanks and gratitude publicly to the following officials:

Señor Adolfo M. Wilhelmy, Cámara de Comercio de Mexicali.

Señor Benito de la Garza, Cámara de Comercio de Torreón.

Señor José Villarreal Chapa, Cámara de Comercio de Torreón.

Secretaría de Educación Pública, México, D.F.

Señor Alejandro Buelna Jr., jefe del departamento,

Secretaría de Gobernación, México, D.F.

Señor Higinio Villanueva, Cámara de Comercio de Saltillo.

Señor A. Villaseñor, Club de Viajes Pemex, México, D.F.

To be frank, the writer had expected merely a few chamber-of-commerce folders (the usual stereotyped literature). But when wall-maps, pamphlets, and even books (each volume of La Carretera Transpeninsular contains over 700 pages) commenced to arrive, the writer realized the meaning of the words PAN-AMERICAN SOLIDARITY.

The development of the cultural material is shown in the following description of three lessons on one phase of the course.

The first day of the week was spent on the introduction of the new vocabulary, and the location of Ciudad Juárez, Villa Ahumada, Chihuahua, and Casas Grandes on a Mexican highway map donated to the teacher by the Compañía Mexicana de Petróleo, México, D.F.

According to the daily lesson plan of Monday, November

4, 1946, the following objectives were used for guidance purposes for the period:

1. To prepare the pupils for the cultural material on Chihuahua which would be given in a few days.
2. To teach the vocabulary of the cultural material, and to locate Ciudad Juárez, Villa Ahumada, Chihuahua, and Casas Grandes on the Mexican Highway Map.
3. To review the verbs of the first conjugation.

The necessary vocabulary of the cultural material was written on the board before class:

el hotel	el precio
elegante	el cuarto
completamente	el banco
moderno,-a	la sucursal
de primera clase	los recursos
mercantil	el crédito

The following instructions were then given to the pupils:

Teacher: Pronunciemos las palabras en la pizarra.

After the proper pronunciation was assured by chorus repetition, the teacher wished to know how readily the pupils could understand such cognate words as *el hotel*, *elegante*, *completamente*, *moderno*, etc., by asking various students "¿Qué quiere decir elegante en inglés?" Non-cognate words such as *la sucursal* or *el cuarto* for example were taught by analogy. The teacher would make this statement: "El Banco de México tiene una sucursal pequeña en Ciudad Juárez." The writer still has a vivid picture of a red-headed little girl waving her hand wildly in the air and announcing with great elation to the class that *la sucursal* meant branch.

The word *cuarto* gave the class some difficulty when it was first presented. The trouble was circumvented by this statement which the teacher made: "El hotel Victoria tiene sesenta cuartos." The class understood the cognate word *hotel*, and they also knew their numbers from previous lessons. Hence, when they heard "sesenta cuartos" they knew at once that rooms were under discussion. And they were not hesitant about making that knowledge known either.

When the pupils could properly pronounce and understand the words, statements were made involving them for purposes of familiarization:

"El hotel Victoria es grande."

"El hotel Victoria tiene muchos cuartos."

"El Banco de México tiene muchos recursos."

"El hotel Victoria es completamente moderno."

"El Banco de México tiene una sucursal en Casas Grandes."

After these statements were made, the teacher asked various questions such as these:

"¿Es grande el hotel Victoria?"

"¿Dónde está Casas Grandes?"

"¿Es moderno el hotel Victoria?"

"¿Cuántos cuartos tiene el hotel Victoria?"

"¿Tiene muchas sucursales el Banco de México?"

Twenty or twenty-five minutes were devoted to developing the new vocabulary of the cultural material in a given lesson in the manner described above.

For the remaining twenty minutes of the period the class was given a review of *-ar* verbs, using a synthesis of the oral presentation. It may be stated in passing that as compared with a graded oral system, the abstract method of presentation has created more havoc among beginning Spanish pupils than any other, and benumbed pupil interest and attention more than any other pedagogical abuse. To start by instructing pupils to add *-O-AS-A-AMOS-AIS-AN* to the stem of a certain *-ar* verb often invites chaos, confusion, and disinterestedness to too many pupils.

It was the object of the teacher to get away from this stereotyped manner of teaching verbs with intensive drill. Instead, the oral method was again employed. The following will serve as an example of the initial procedure:

Teacher (picking up a book and pointing to himself): Yo tomo un libro.

Teacher (indicating a pupil): Usted toma un libro.

Teacher (pointing to himself again): Yo tomo dos libros.

Teacher (asking a pupil): ¿Qué tomo yo?

Pupil: Usted toma dos libros.

Teacher (pointing to the class and to himself):

Nosotros tomamos los libros.

Teacher (to the class): Ustedes toman los libros.

Teacher (again addressing the class): ¿Qué toman ustedes?

Pupils (in chorus): Nosotros tomamos los libros.

Teacher: ¿Qué toma María?

Pupils (in chorus): Ella toma un libro.

Thus, before they notice it, and without the traditional

method of writing the conjugations on the board, or tiresome seat drill, the pupils have learned the verbs in a simulated, natural setting, by hearing others speak, and then using the word themselves.

The review was divided into four steps:

- Step 1. Two pupils were sent to the board.
- Step 2. The following sentence was dictated to them:  
Yo estudio mi lección.
- Step 3. The teacher asked a certain pupil this question (as he indicated one of the boys at the board):  
¿Qué estudia el muchacho?
- Step 4. The pupil at his seat replied: El muchacho estudia su lección.

Several sentences involving various *-ar* verbs in this way were dictated to the boys at the board.

On the second day, the Mexican highway map was displayed once more, and the cultural vocabulary was again written on the board. After the words had been pronounced and reviewed, the teacher made a little talk involving the vocabulary in simple statements such as these:

1. Ciudad Juárez, Chihuahua, es una ciudad fronteriza.
2. La Ciudad de Chihuahua es la capital del Estado de Chihuahua.
3. Hay una carretera pavimentada de Ciudad Juárez a Chihuahua.
4. El hotel Victoria está en Chihuahua.
5. El hotel Victoria tiene sesenta cuartos con baño.
6. El hotel Victoria es elegante.
7. Es un hotel de primera clase.
8. En la Ciudad de Chihuahua hay dos bancos importantes.
9. Uno de estos bancos se llama El Banco Mercantil de Chihuahua.
10. El Banco Mercantil de Chihuahua tiene una sucursal en Ciudad Juárez.
11. Este banco tiene muchos recursos.
12. En el verano hace mucho calor en Chihuahua.

On the third day the mimeographed article on Chihuahua by the teacher, was given to the pupils.

#### LA CIUDAD DE CHIHUAHUA

Uno de los hoteles más elegantes de la ciudad es el Hotel Victoria.

El Hotel Victoria es completamente moderno y de primera clase. En el hotel hay 60 cuartos con baños. Los precios son desde \$7.00 hasta \$35.00 por cuarto.

La Ciudad de Chihuahua tiene dos bancos importantes. Estos dos bancos se llaman: El Banco Mercantil de Chihuahua, que tiene una sucursal en Ciudad Juárez. Este Banco tiene recursos de \$17,000,000. El otro banco se llama el Banco de Crédito Mercantil, que tiene una sucursal en Casas Grandes, Chihuahua. Este banco tiene recursos de más de \$7,000,000.

### PREGUNTAS

1. ¿Cómo se llama un hotel elegante de Chihuahua?
2. ¿Es completamente moderno el hotel Victoria?
3. ¿Cuántos cuartos hay en el hotel?
4. ¿Cómo son los precios de los cuartos?
5. ¿Cuántos bancos importantes tiene la Ciudad de Chihuahua?
6. ¿Dónde tiene una sucursal el Banco Mercantil?
7. ¿Dónde está Ciudad Juárez?
8. ¿Dónde está Casas Grandes?
9. ¿Tiene el Banco de Crédito Mercantil una sucursal?

The students were elated when they found they were able to read this article with ease and comprehension. The two days spent in talking about and using the vocabulary had made the reading of the cultural material very familiar to the pupils.

The exercise at the bottom of the mimeographed sheet were designed for the enjoyment of the pupils at home rather than as formal home work.

On the third day copies of the mimeographed material on Chihuahua, written by the teacher on the basis of books, folders, and other material supplied by the Cámara de Comercio de Chihuahua were given to each member of the class. The teacher read the mimeographed article first. Then, various pupils had an opportunity to read the article. For the rest of the period the pupils asked questions of one another, using the questions on the mimeographed sheet. At the conclusion of the period the teacher asked the pupils to make up for next class, questions on the cultural material.

Throughout the term the pupils continued the practice of formulating questions outside and giving these questions to each other in class. The following articles of unit three show how the work progressed.

### LA TEMPORADA DE CAZA EN COAHUILA

La temporada de caza principia el 15 de noviembre para terminarse el 15 de febrero. En otras palabras la temporada de caza dura tres meses en el Estado de Coahuila.

Las licencias o permisos para cacería para los visitantes tienen un costo de cerca de \$30.00. Para esto sugerimos la conveniencia de ponerse en contacto con el Club de Tiro.

En el norte del Estado es abundante el venado, oso, y leopardo, así como también en las sierras cercanas a Saltillo se encuentran ejemplares de oso, gato montés y venado.

### LOS HOTELES DE SALTILLO

Hay en la ciudad hoteles de primera clase. Estos hoteles se llaman el Hotel Arizpe y Hotel Casa Colonial. Hay otros como el Coahuila, el Roma, y el Astoria.

Los dos primeros hoteles mencionados tienen teléfonos en cada cuarto, servicio de agua caliente y fría y su mobiliario es de primera calidad.

También en el Campo Huizache encontrará el visitante alojamientos de primera categoría. Algunos apartamentos están dotados con cocina.

### COMUNICACIONES

Por camiones tenemos comunicación con Monterrey con salidas de ambos lugares cada hora empezando desde las seis de la mañana. Para Monclova y demás puntos intermedios hasta Piedras Negras, hay autobuses, con salidas tres veces al día.

The letters and pamphlets received from Mexico, the receptive attitude of the students who ended the semester with an active use of Spanish in a limited field and a detailed knowledge of a neighboring country, represented a valuable experience for all, including the writer. He now understands more clearly the position of the teacher of Spanish in the role of Ambassador of Good Will through the use of cultural material in the classroom.

WILLIAM J. GRANDOSCHEK

Los Angeles

## NEWS AND NOTES

### OF INTEREST TO LANGUAGE TEACHERS

Scarcity and hardships continue to march hand in hand for Teachers in many liberated countries of Europe and Asia reports Dr. Reinhold Schairer, Executive Director of the World Education Service Council in his 1947 message to the TEACHERS GOOD WILL SERVICE. The severe winter hampered reconstruction and has added to the confused state of educational problems overseas. Our agents abroad state "that Friendship parcels with books, clothing, food, educational supplies, are bolstering the morale of educators and are building a firm basis for world wide friendship and peace."

Friendship Packages, Friendship Letters and Reports to Teachers are keeping the spark of democracy and faith alive among the teachers in Europe. Teachers in the United States declare that letters of gratitude continue to pour in from their less fortunate colleagues overseas. Warm friendships are being kindled.

Dr. Schairer outlined a simple plan whereby every teacher can be a part of this peace building cause through sending a Friendship Package and Friendship Letter to colleagues overseas. Packages are to be no heavier than 10 lbs. These should contain items like clothing, books, writing material, sewing kits; even smoking articles and games are welcome. Food (coffee, tea, cocoa rice, dehydrated foods, etc.) should be packed separately. Attach a Friendship Letter to each package. Designate whether for a man or woman. For teachers who have not the time to prepare a Friendship Package, the TEACHERS GOOD WILL SERVICE will ship a specially selected package for \$5.00 each. With your donation, a Friendship Letter should be sent. If you like, earmark your parcels for one of the liberated countries. Parcels not earmarked will be sent to countries where your help is most needed. Packages must be sent *only* to: TEACHERS GOOD WILL SERVICE WAREHOUSE, 35 East 35th Street, New York, 16, N.Y.

Labels for shipping can be secured by writing directly to the office of the TEACHERS GOOD WILL SERVICE, 2 West 45th Street, New York 19, N. Y.

For each label ONE dollar must be included to help defray crating of the packages in steel stripped cases and overseas ship-

ping costs. It is important that no package be sent without labels. Distribution overseas is entrusted to the official Teacher's Associations.

THE TEACHERS GOOD WILL SERVICE Awards for 1947 will be awarded to Universities, Colleges and Schools where the number of Friendship Packages in relation to the number of the staff members reaches the highest mark. The winners of the awards will be announced at our forthcoming annual World Christmas & Chanukah Festival in December.

For further information write to World Education Service Council, 2 West 45th Street, New York 19, N. Y.

"The Center for Inter-Scholastic Correspondence of the Student Forum on Inter-national Relations has resumed its work with the countries in Europe, and has this last year placed about 10,000 names of American Students in a large number of countries in Europe, Latin-America, Australia, Africa and Asia.

The Student Forum is a member of the Permanent Committee on Inter-scholastic Correspondence with Headquarters in Paris, France. It is represented on that Committee by its Director, who is Vice-President of the Permanent Committee. The latter has been recently recognized by the UNESCO.

The Student Forum on International Relations in San Francisco is also recognized by the Department of State in this country.

Any teacher who wishes his or her students to correspond with a student in another country will be given full information as to how to secure the names by writing to:

Mrs. Alice Wilson

The Student Forum on International Relations

68 Post Street, Room 325

San Francisco 4, California"

#### NOTE ON THE PROGRESS OF COMPARATIVE LITERATURE STUDIES

The reappearance of "*La Revue de Littérature Comparée*", which resumes its publication interrupted in 1940, should prove encouraging to the serious student of Comparative Literature. Founded in 1921 by F. Baldensperger and P. Hazard, "*La Revue de Littérature Comparée*" is now published under the able direction of J. M. Carré (successor to F. Baldensperger at the Sorbonne) and M. Bataillon.

The first number of the new series is dedicated to the mem-

ory of Paul Hazard, who, in his long and brilliant career (1878-1944) so well affirmed his faith in a new occidental humanism transcending frontiers and narrow intellectual isolationism.

"*La Revue de Littérature Comparée*" has been, since its creation, the distinguished center of a literary activity, which, although not new, has nevertheless found only relatively recently its direction and its discipline under the impetus of J. Texte, L. P. Betz and particularly F. Baldensperger. Comparative Literature as an important branch of literary history, still suffers from a serious misunderstanding of its aim and method. The very term, Comparative Literature, is misleading in its implications of arbitrary and superficial "comparisons," while in reality it stands for a strict analysis of the genesis and transmission of literary material from one age to the other or from one country to another. Doubts as to the seriousness of purpose of comparatist scholars could be dispelled on examination of the important "*Bibliothèque de la Littérature Comparée*," which supplements the "Revue" and had in 1935 already published 11 volumes.

F. Baldensperger, tireless in his efforts to promote a broader understanding of literary problems, is directing the publication of a "*Histoire Universelle de la Littérature*," in three volumes which will probably come out this winter. At the same time, the important *Bibliographie* compiled by L. P. Betz in 1900 and revised in 1904 by F. Baldensperger has been placed by the latter in the capable hands of Professor Werner Friederich who promises its publication in the near future. This news should greatly encourage American scholars who have watched with interest the organization at the University of North Carolina of a group dedicated to the spread of interest in Comparative Literature. Werner Friederich consulted F. Baldensperger before the latter's departure for France in September 1945, and with the help of the Modern Language Association, established an active center of Comparative Literature studies. Each month, circular letters discussing problems of method, aims, plans, are sent to the 260 members representing nearly all the important colleges and universities. Plans are under way to reserve a section of the *Publications of the Modern Language Association* for articles dealing with Comparative Literature studies and time for discussions has been allotted to the group at the next meeting of the Modern Language Association in Detroit. At Harvard, Professor H. Levin is now directing the *Harvard Studies of Comparative Literature*.

Not since the publication in 1903 of the short-lived *Journal of Comparative Literature*, founded by Woodbury and Spingarn, has so much sincere interest been shown in the United States for Comparative Literature as a literary discipline; but one may add that the urgent necessity for political cooperation between nations strengthens more than ever the need to evaluate their cultural interdependence. Comparative Literature should be one of the most effective means of filling this need.

MARIE DEVENING MOLLES

University of California at Los Angeles.

## REVIEWS

*Dictionary of Word Origins* by Joseph T. Shipley. The Philosophical Library, New York.

Seldom are dictionaries listed among books of humor or even of pleasant entertainment, and least of all would we expect that of an etymological dictionary published by a Philosophical Library. But that is what we find in this book. For its humorous remarks and its pleasant and interesting reading I know of but one parallel, Panzini's *DIZIONARIO MODERNO* in Italian which lists modern slang and borrowed words used in spoken Italian and which are not included in the standard Italian dictionaries. Panzini's Dictionary has been a good seller and has gone through several editions in the twenty years since it was first issued. This dictionary may become equally popular.

It does not claim to be a complete dictionary. In the preface the author states that "of this great gathering of words, I have set down those that have origins at once interesting and enlightening." He might have added "entertaining." Since the choice of words is eclectic and each individual may differ in his choice as we are admonished by Horace, in his famous phrase *De gustibus non disputandum est*, some readers may be disappointed at not finding a particular word or phrase discussed, but that may be remedied in the same way as Panzini has overcome a similar criticism by inclusion in a subsequent edition.

The dictionary starts, not with a word, but with the expression *Al*, telling what it means and how it was first used in Lloyd's Register. Unfortunately, in my opinion, it does not include Lloyd, either in the body of the dictionary or in the appendix dealing with words derived from names. The history of the development of Lloyd's is interesting and also the relation of the Welsh name to Clyde, Lewis, Clovis, etc. O. K. is included, but one of the most interesting (to some people) theories of its origin is omitted, namely that it stood for *Old Kentucky* on barrels of whiskey.

Under the heading *abbot* we find a discussion of *babe*, *baby*, *papa*, *mamma*, *mammal*, *pap*, *pabulum*, *papoose*, *pope*, *papacy*, *papal*, and *dadaism*. *Father*, *mother*, *brother*, and *sister* might have been discussed in connection with these words, but *mother* is discussed under *woman* and the others are omitted. The article is logical and interesting but the cross-reference becomes humorous when one reads under the heading *Dadaism*: See *abbot*.

Under *abdomen* we find a discussion of *adepts* (meaning animal fat), *adipose*, and *adept*. The relation of *adept*, *inept*, etc. (including the alteration of the root vowel) to *apt* might profitably be discussed here and a cross-reference made to *lasso*, under which heading *apt* is mentioned. In the third line of the article on *lasso*, *aptars* should read *aptare*. It is true that *aptare* is an intensive of *apere*, but attention should also be called to the fact that *apisci* (mentioned under *abdomen*) is an inchoative form of the same verb. In connection with the citing of Latin and Greek verbs it may be noted that they are cited in the infinitive while our Classical dictionaries list them in the first person singular present indicative. Of course the infinitive is the more logical form, especially when comparing the ancient and classical forms with the modern languages in which a verb is always cited in the infinitive, but in some cases it may cause annoyance to the reader who looks up the form in a Classical dictionary. Should we try to change the classical tradition or should we use the tra-

ditional form of citing a verb and make mention of this inconsistency between ancient and modern in a note which might be included in the preface?

Since a very simplified sketch of "Grimm's Law" is given on page IX the question also arises as to whether some mention might not be made of ablaut and the *e-o* series might not be given as an example. The dictionary contains a ready-made example under *pedagogue*. Words here cited represent the *e* umlaut grade if taken from the Latin, e.g. *pedestrian*. (*Biped* might also be mentioned.) They represent the *o* grade when derived from the Greek *pous, podos*. (The reason why the Greek *pous* should be in the *o* grade may be omitted in the interest of simplification, but it may be because the compound *tripous* may be earlier than *pous* because it was one of the earliest practical inventions and it forms a logical link between the meanings of *pedon* and *pous*, and the *o* grade regularly appeared in the second part of Greek compounds as in *phero, Christophoro*.) *Biped* and *tripod* then represent the *e* and *o* grades. *Pedometer* occurs in the fourth paragraph under *pedagogue*. Here one might mention that the English prefer the spelling *podometer* as the word *meter* is of Greek origin and *pod-* is the Greek combining form. It makes little difference, however, whether the English or the American spelling is used, as, in either case, the vowel is not pronounced. We here have an example of the zero ablaut grade.

In the last paragraph under *pedagogue* the confusion arising from trying to use the Latin alphabet for Greek words is apparent. Greek *pedon* (with *eta*) may or may not be connected with *pedion* (with an *epsilon*). It is more probably connected with *pēdaein* (to leap or spring). In using the Latin alphabet to spell Greek words some differentiation should be made between epsilon and eta and between omicron and omega. Perhaps a macron over *e* for eta and over *o* for omega would do.

Under the heading *peach* many names of fruits are discussed. In the second paragraph which deals with *orange* Virgil's *aurea mala* is supposed to refer to quinces. The orange was not used as an article of diet in ancient Rome, but its skin (imported) was used for medicinal purposes and the tree was referred to as *arbor medica*. The orange was first introduced in Europe as an article of diet by Portuguese traders who brought it from the Orient in the early sixteenth century. In the third paragraph, which starts with *banana*, the Old French form for pear should read *peire*, not *piere*.

The article under the heading of *marshall* is most interesting. Here we read that *mere-scalh*, "the keeper of the horses," which gives us *marshall* in Modern English, was translated into Late Latin as *Comes stabuli*, which gives us English constable. *Nightmare*, on the other hand, is not derived from Anglo-Saxon *mere*, "horse" but from *mare*, "demon." The discussion of *night-mare* leads to a discussion of *incubus* and its feminine counterpart *succuba* with Freudian implications!

In the third paragraph of this article we read that one explanation given of *femina* is that it means "lacking faith (in God), being made up of It. *fe* and *minus*. This is evidently a jocular etymology, like that of Cicero who explains Lat. *tripudium*, "the fore part of a stage," as derived from *terrae pavor*, "fear of the earth," because the earth or floor trembles under the dancers' feet, when of course it really means "the place where the tripods were put" to give the stage its proper semi-religious setting in Roman times. *Femina* is a good Latin word and comes from the verb *fere* (related to Gk. *phuein*), "to give birth to."

As there is an appendix listing words from proper names and including such words as *poinsettia*, *macadamize*, *forsythia*, etc., we wonder why *fuchsia* and *dahlia* are not included. *Dahlia* is included in the main list but not in the appendix where it belongs.

Under the heading *oscillate* attention is called to the fact that it should not to be confused with *osculate* and the statement is made that Pope uses *osculable* as a nonce-word for a pretty girl, and that it should occur more often.

Many are the interesting and amusing articles. Some of them seem to go far astray in their discussions. For instance the article on *dollar* includes *Vienna*, *ventose*, *ventilation*, but does not lack essential unity. It is well built up and makes an interesting and entertaining whole. Under *Dutch* we find *Dutch treat*, *Dutch Uncle*, *Dutch wife*, *French leave*, *Bronx cheer* and similar expressions.

The author has done a good piece of work. It should serve to popularize the study of etymologies. It is a book that can be opened at any page and read with interest.

HERBERT H. VAUGHAN

University of California, Berkeley.

*Common Usage Dictionary, French-English, English-French*, edited by

Ralph Weiman. New York, Crown Publishers. 1946. 278 pp. \$3.00.

The jacket of this *Common Usage Dictionary* describes it as "an entirely new and new-styled dictionary. In addition to the usual definition, everyday phrases and sentences illustrate the usage of the important words." While definition by sentence is perhaps not such an innovation in the field of lexicography as is here suggested, it is undoubtedly true that many users of bilingual dictionaries have wished that the standard works furnished more extensive, easily consulted demonstrations of the use and meaning of words in context. The need for this type of phrase book is evident, then, and will probably become more so as our methodologists' current preoccupation with semantics is translated into actual language teaching and learning.

The *Common Usage Dictionary* was edited by Dr. Ralph Weiman, former Chief of Language Section, U. S. War Department. It was conceived as part of the *Living Language Course*, which also includes a series of lessons-on-records and a conversation manual. The publishers assure us that the course "employs all the best and most up-to-date language teaching principles, including the amazingly successful techniques developed by the Language Section of the U. S. War Department during the war."

The French-English section of the *Dictionary* lists some 8,000 words, the English-French section about 6,000. The work is thus equivalent in scope to a small pocket dictionary. It is set up in large type, however, with generous use of indentation and a new line devoted to each acceptance of the words whose usage is demonstrated—all of which makes for ease in consultation.

The title-page declares that the book contains "over 15,000 basic terms with meanings illustrated by sentences." It is therefore a disappointment to discover that none of the words in the English-French section is used in a sentence, and that less than half of those in the French-English section are so treated. Furthermore, in the 3,000 odd cases in which usage is demonstrated, phrases, often in the infinitive form, seem almost as frequent as sentences.

Even so small a collection of French words in appropriate context would, nevertheless, have real value, if the items were well chosen, the eliminations

judicious, and the classification systematic. Unfortunately, the editor gives no information concerning his criteria of selection, other than the statement that the *Dictionary* "lists the most frequently used French words and gives their most important meanings."

The choice was obviously not based on the standard word, semantic, and idiom frequency lists. The *Dictionary* includes among the 1,000 most important French words (printed in capitals in the French-English section) such terms as: *additionnel*, *advenir*, *alphabet*, *ascenseur*, and *au-devant*. None of these appears in the first thousand or indeed anywhere else among the 6,067 entries in Vander Beke's *French Word Book*, which embodies the results of our most careful attempt to date to determine the importance of French words by statistical methods. Comparing further, one cannot help wondering why the editor of the *Dictionary* should have decided to include *abordage*, *abusif*, and *autonome*, while omitting items like *âtre*, *s'accouder*, *abbé*, *allée*, *amour-propre*, *agenouiller*, *abîme*, and *amertume*.

Helen Eaton's *Semantic Frequency List* distinguishes twenty-four different usages of the verb *faire* which should be considered quite common. The *Dictionary* illustrates only six of these: cause, do, make, matter, *faire voir*, and *faire une promenade*. In addition, the *Dictionary* demonstrates the use of *faire son chemin*, *faire ses études*, *faire usage de*, *faire nuit*, and *faire à sa tête*, which Miss Eaton's sources did not find common. The *faire* section is completed by several sentences in which *faire* occurs incidentally: such as, "Il ne sait que faire," and "Il n'y a rien à faire." It might well be argued, though, that the first of these two constructions is really an idiomatic usage of *savoir*, and the second of *il y* or *rien*, and no illustration of them is given under the latter headings. The *Dictionary* offers no example, at least under *faire*, of the verb's use in describing states of the weather. Any student of French, however, would be apt to classify, "Il fait beau," "Il fait du vent" as one of the word's most important and characteristic acceptations.

The reviewer looked in the *Common Usage Dictionary* for examples of the first forty idioms listed by Cheydleur in his *French Idiom List* as those most frequently employed by writers of French. Dr. Cheydleur's No. 1 idiom is *faire* in the causative sense of "Il fait bâtir une maison." The *Dictionary* does include "Faites-le-moi voir", "Faites-le entrer", and "Il lui fait dire de venir"; but the expressions are translated respectively as "Show it to me", "Show him in", and "He sent him word to come." The correlation between "*faire quelque chose*" and "*to have something done*" is nowhere pointed out. Many of Cheydleur's other most common idiomatic usages are not included at all in the *Dictionary*, at least under any of the obvious headings:

- No. 4. à "characteristic" (l'homme à la barbe noire)
- No. 12. *de plus* = furthermore
- No. 13. *à la fois* = at the same time
- No. 24. *non plus* = either
- No. 26. *en* (toréador) = as a (toreador)
- No. 30. *de plus en plus* = more and more
- No. 31. *de nouveau* = again
- No. 32. *du moins* = at least
- No. 33. *a (mon) tour* = in turn
- No. 37. *tout en (jouant)* = while (playing)

No. 39, *de même* = in the same manner

Whether one attaches much or little credit to the validity of frequency counts, it must be admitted that such items are of more importance than "Mettez vos phares en veilleuse", and "J'abonde parfaitement dans votre sens", and that they should find their place in an adequate dictionary of common usage.

Each check the reviewer attempted revealed equally regrettable lacunae. Of the commonest compound conjunctions, no treatment was found on *pour que*, *ainsi que*, *jusqu'à ce que*, or *depuis que*. Compound prepositions which are not demonstrated include *à côté de*, and *en face de*. With enough time and space, it appears that the list could be prolonged almost indefinitely.

In the English-French section, the following words from Thorndike's first thousand were found missing: *child*, *could*, *hers*, *over*, *shall*, *should*, *those*, and *would*. It seemed unnecessary to check further.

The jacket speaks of the 1,000 French words which the *Dictionary* treats as most important as "the Basic French words." This suggests the possibility that the *Living Language Course* is organized around a real Basic French, with a vocabulary chosen, not by statistical methods, but by rigorous logical procedures comparable to those that governed the selection of the terms which compose Ogden and Richards' Basic English. A careful search, however, revealed no evidence to that effect. Certainly there is little correlation between the 1,000 capitalized words of the *Dictionary* and the Basic French of Frederick Bodmer and his British colleagues.

The conclusion would seem to be inescapable that the terms included in the *Dictionary* were chosen impressionistically and erratically.

The usefulness of the work is further decreased by its haphazard arrangement. The various acceptations are not listed in any particular order under each heading which makes a given meaning difficult to find in spite of the good typographical presentation. Under *avoir*, the several sentences which involve the use of *il y a* are not grouped together. *Tout de suite* is listed under *tout*, but not under *suite*; *tout le monde* appears under both *tout* and *monde*; *tout à coup* only under *coup*; *tout d'un coup* only under *tout*; *il y a* (ago) appears under *y* rather than under *avoir*. *S'asseoir* is listed under *asseoir*, but there is a separate heading for *s'arrêter*.

In an attempt to "eliminate the confusion and contradictions of ordinary dictionaries", only a very small number of the various translations of which a given word may be susceptible are included. It is to be feared that this process of simplification has been carried much too far in many cases, especially in the English-French section of the book. No other meanings are given for *get* than *obtenir* and *recevoir*. The user of the *Dictionary* will receive no help in finding the French equivalents of *get up*, *get cold*, *get in*, *get down*, *get away*, *get there on time*, *I've got*, etc., etc. *Well* is translated only as *puits* and *eh bien!* *Up* is *en haut de*. *Off* is *de*. *To cross* is *croiser* or *traverser*. *Away* is *absent*. *Any* is *quelque*. *To leave* is *abandonner*, *laisser*, *lâcher* (but not *partir*). *In* is *dans* (not *en*). Yet these words are among those with which a student is most likely to need aid. It is definitions such as these that must have been found in the dictionary of the well-known American tourist who, lacking a fork, inquired of his French waiter, "Comment autour d'une fourchette?". Obviously, such extreme and injudicious simplification does not eliminate confusion, but rather compounds it.

The translations in the French-English section are more carefully chosen.

but even there it is not difficult to find such puzzling incomplete definitions as *parure*=set, *abattre*=to get depressed. *Brave* is defined as "brave"; the only example given of its usage is, "C'est un brave garçon=He's a good fellow."

The *Dictionary* offers no aid with the problem of pronunciation. Another feature which will be missed in it is some sort of treatment of the inflectional forms of regular and irregular verbs.

In spite of its slightness, its inadequacies, and its lack of system, the *Common Usage Dictionary* does represent an attempt to fill a real need; as such, its appearance is welcome. It incorporates a certain amount of contemporary, conversational material which is slighted in the standard lexicons. The publishers promise parallel volumes in Russian, Italian, German, and Chinese. With a great deal more definition by sentence, a systematic choice of items, and more care in the details of arrangement, these might prove to be a real boon to language students.

CLIFFORD H. PRATOR

*University of California at Los Angeles*

Louis Bastide, Selections from "*Les Hommes de Bonne Volonté*" by Jules Romains, edited by Fernand Vial of Fordham University (Henry Holt, 1946).

The twenty seventh and last volume of *Men of Good Will* has just been published, thus concluding the most extensive work of fiction in our time. It is therefore appropriate for M. Vial to present to the teaching public at this moment selections from Jules Romains' monumental novel.

M. Vial attempted a successful experiment. From the innumerable characters appearing in *Men of Good Will* (the listing of these characters fills an index of ninety-six pages), he chose one of the most engaging: Louis Bastide, who in the shadow of his more prepossessing contemporaries, leads an humble life on the complex scene Jules Romains presents to our eyes. A small and melancholy figure, Louis Bastide appears first as a child of ten, overpowered by the insecurity of his surroundings; then, briefly as a "collégien" of fourteen, stricken by a morbid sense of inferiority; then, later, as a modest engineer established in Morocco. This last chapter was given by Jules Romains in manuscript form to M. Vial, since it appears in the last volume of *Men of Good Will*. These episodes, although sketchy, seem by no means disconnected. They form one significant motive in the vast tapestry woven by Jules Romains and it is certainly one of the chief merits of the author to have endowed each of his episodic characters with a personality so alive as to be able to grow within this mighty frame-work.

In this loving interest given to the smallest and seemingly insignificant lives, Jules Romains reaffirms his faith in the philosophy he has supported since his days at "*L'Abbaye*". For a disciple of *Unanimisme*, individual beings are fused into a collective entity, so that natural and artificial social groups are the only valid fields of observation. For this reason, the episodes given by M. Vial present a real interest since they describe with genuine sympathy a stratum of French society probably less known to American readers than any others: the working class at the beginning of the twentieth century. American students will find much to learn in this portrayal of Louis Bastide, which will reveal to them a sensitive and introspective childhood and adolescence quite different from their own.

M. Vial's book, well printed and presented, would make an excellent text for intermediate French students. For class-room use, the author provides, besides a vocabulary, exercises constituting a grammar review, idiomatic expressions and

conversation. Of great interest to both teacher and student will be the introduction in which M. Vial presents very competently, but perhaps a little too glowingly, the personality of Jules Romain, and appraises the contribution to French literature of the author of *Men of Good Will*.

MARIE DEVENING MOLLES

University of California at Los Angeles

*A Brief Course in German* by Hagboldt and Kaufmann. Revised Edition. D. C. Heath and Co., Boston, 1946. (VIII-146).

The first edition of this widely used brief grammar was designed to accompany the author's *Graded Readers* and contained no passages in German for reading practice. Professor Kaufmann's revision adds a story of about sixteen lines to each of the twenty-seven lessons. These anecdotes and fables, with which the teacher will already be familiar, fill approximately seventeen pages of the book. Of course, they are retold in simple German and in such a manner that they illustrate the grammatical principles explained in the lesson of which they are a part.

The exercises have also been revised and increased in number; some eleven pages of such additional drill material have been included. The vocabulary is still limited to 500 words: 380 words from the frequency lists, 25 compounds and derivatives from those words, 25 names and cognates and 35 grammatical terms. Some further simplification of the statements of grammar rules resulted in greater conciseness and brevity. The sound pedagogical principles of the first edition were retained in the revised edition.

While one might wish for reading material of a newer, livelier sort than the selections included, such a criticism applies equally to most of our grammar texts. None of our brief grammars has met this desideratum. *A Brief Course in German* is probably no better and no worse than its competitors in this respect. In all other respects it is very good indeed, and with the addition of reading passages it will surely enjoy a large sale than it did in the original edition.

VERN W. ROBINSON

University of California at Los Angeles

*Spanish Grammar* by George Irving Dale and Thomas G. Bergin. The Ronald Press Company, New York, 1943. 251 pp.

Here is another Spanish grammar, intended to be used by beginning students. According to the authors, the book aims to provide basic training in grammar, and through drill to give a feeling for the language and some knowledge of Spanish-American life. (We may dismiss the latter at once: in the whole volume there is but one reference to something called *la política del buen vecino*.) They have been at pains to "use functionally" all of the 500 words of Keniston's basic group 1, 179 words of his group 2, plus about 40 other words. All pronunciation exercises and examples of grammar rules have been designed to use only this minimum vocabulary. Similarly, the student "uses functionally" all 89 of group 1 of Keniston's idiom list, plus 54, 52, and 38 from the next three groups of idioms respectively.

The book has 32 lessons and 8 review lessons. The *cuestionarios* that are based on the illustrative reading exercises in each of the first 20 lessons have the answers given in English. For example: *¿Dónde hay mucha gente?* is followed

by *There are a lot of people on the sidewalks*. The reason given for this helpful (!) procedure is (1) to stimulate the student to answer with more than one word, and (2) to keep him from having to "search the Spanish theme for an answer." The element of stimulation thus provided would seem to be of doubtful existence. In fact, it is the first series of *cuestionarios* this reviewer has seen wherein the whole effort required is translation. How the student must love lesson 21! There he begins to make his own answers in Spanish to questions in Spanish.

The organization of this text gives all simple tenses of the indicative in twenty-four lessons, and the whole story of *haber* and all compound tenses are handled in the twenty-fifth. Forms and uses of the subjunctive mood occupy five lessons after that point. Idiomatic expressions are given rather complete treatment throughout the book—not simply listed at the end of the new vocabulary for the day, although that is done, too. But problems like *gustar*, the objects used with *preguntar* and *pedir*, the explanation of *sino*, and idiomatic uses of *acabar*, *volver*, and *estar*, are fully explained. The drill material is of the usual type,—completion, substitution, and translation—with considerably more of the latter than most modern texts. The review lessons consist entirely of connected sentences for translation, one set of about fifteen for each lesson studied.

Although all verb paradigms, pronouns and possessives, are given in six forms throughout the text, there is no example of the use of any familiar form in any way until the final lesson. There, supposedly, they are all disposed of in one burst of familiarity. Opinions will differ as to the logic of this procedure.

The appendix confines itself to the usual paradigms of regular and irregular verbs, and lacks the other useful reference materials that are to be found in most grammars. There are four maps and no pictures.

Thus, we have another Spanish grammar. And it is just that. There is little that is original in method of presentation, and perhaps its chief claim to our attention is its treatment of minimum vocabulary and idioms. But the very fact of skeletal construction, without adequate lively material, without the sparkle of cognates, without relief from the monotony of translation, has deprived this text of the life and vigor that a beginning language text should possess.

LOREN M. HENDRICKSON

Los Angeles City College





*The Philosophical Library, publishers of books and journals of distinction, deem it a privilege to present the following new and up-to-date volumes:*

**TWENTIETH CENTURY PHILOSOPHY.....\$5.00**

Edited by Dagobert D. Runes, with contributions by Bertrand Russell, Jacques Maritain, George Santayana, Roscoe Pound, John Dewey, Marvin Farber, Alfred N. Whitehead, John Eloy Boodin, Wing-tsit Chan. The book discusses all major living schools of thought. Among the topics discussed are Aesthetics, Philosophy of Life, Philosophy of Science, Philosophy of Law, Philosophy of History, Philosophy of Values, Dialectical Materialism, Thomism, Philosophies of China.

**ENCYCLOPEDIA OF MODERN EDUCATION.....\$10.00**

A new and epochal reference book for educators, administrators, psychologists and researchers, covering all major areas as well as aspects of education throughout the globe. Editorial Advisory Board: Dean Harold Benjamin, Professor William F. Cunningham, Professor I. L. Kandel, Professor William H. Kilpatrick, Dean Frances M. Crowley, Dean Frank N. Freeman, President Paul Klapper, Professor Edward L. Thorndyke, Ed. H. N. Rivlin and H. Schueler.

**ENCYCLOPEDIA OF CHILD GUIDANCE.....\$7.50**

Edited by Ralph B. Winn. The volume, a work of collaboration of eminent educators and physicians, deals with all phases of child guidance, and its many ramifications. A book of enormous practical value to every person and group concerned with the training and development of children.

**THE PHILOSOPHICAL ABSTRACTS, a quarterly.....\$4.00**

**THE JOURNAL OF AESTHETICS, a quarterly.....\$4.00**

**CORRECT ENGLISH, a monthly.....\$2.50**

Published by

**PHILOSOPHICAL LIBRARY**

15 EAST 40th STREET

NEW YORK CITY

**The French Review**

*Published six times a year by the*

**AMERICAN ASSOCIATION OF  
TEACHERS OF FRENCH**

Literary and Pedagogical Articles. Phonetic Discussions.  
Book Reviews and News of Interest to the Teachers of the  
French Language and Literature

**\$2.50 a year**

**Libraries \$2.00**

Send check to:

George B. Watts  
Secretary-Treasurer  
Davidson College  
Davidson, N. C.

Advertisers, address:

Paul Langellier  
Business Manager  
Adelphi College  
Garden City, N. Y.

**EDITOR-IN-CHIEF**

Hélène Harvitt. Brooklyn College

Address Correspondence to:

1309 Carroll Street

Brooklyn, N. Y.

For the oral-aural approach

## **SPOKEN SPANISH BASIC COURSE**

By DR. S. N. TREVIÑO  
University of Chicago

A sound, modern text which quickly teaches the beginning college student to carry on simple conversations in Spanish and provides him with a basic vocabulary of about 1,500 words. Special spellings aid pronunciation, and word repetition insures mastery.

**D. C. HEATH AND COMPANY**

Boston New York Chicago Atlanta San Francisco Dallas London

***The newest and  
best of Russian  
courses:***



BLOOMFIELD, LESNIN  
AND PETROVA—

***S*POKEN *R*USSIAN**

**H  
O  
L  
T**